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THE BLUE GUIDES

NORTHERN ITALY

FROM THE ALPS TO FLORENCE

Edited by

L. RUSSELL MUIRHEAD

With a Complete Atlas and
45 other Maps and Plans

FOURTH EDITION

LONDON

ERNEST BENN LIMITED

1953

PREFACE

THE present fourth edition of the BLUE GUIDE TO NORTHERN ITALY has been completely revised in the light of post-war conditions, special attention having been paid to the plans of towns, all but one of which have been completely redrawn for this edition. The Guide, like the preceding edition, embraces the area extending from the northern frontier of Italy as far south as the city of Florence, a description of which is included in this volume. Within this compass, the country has been described in considerable detail, not forgetting the magnificent Alpine regions of Italy which extend all along the frontier from the borders of France to the confines of Yugoslavia. At the same time the famous cities, with their treasures of painting, sculpture, and architecture, have been re-examined and the description of them brought up to date as far as possible. This task of editing and bringing up to date the material in the volume has been even more difficult than usual, as Italy is still recovering from the injuries of war, and conditions are changing almost daily. Every attempt has been made to record the state of affairs existing at the time of going to press, but it is impossible to keep up with the rapidity shown by the Italians—coupled with perseverance and skill—in restoring the monuments and works of art that have been damaged by war. Happily the great majority of these are capable of repair, although some treasures are for ever lost.

Like other volumes of the Blue Guides series, the present Guide is arranged in a sequence of carefully planned routes, paying special attention to the practical details of travel. For the most part the routes are based on the road-system, for the better guidance of the independent motorist, but the requirements of the traveller by rail have not been forgotten. The development of the roadways of Italy has been the cause of a great increase in the number of visitors exploring the country by car; and in this volume, in addition to the description of the principal roads, particular attention has been paid to the approaches to Italy by road, including the various facilities for taking cars across the Channel and over the Alps. Information is also given on the "autostrade."

In the preparation of the present edition the Editor owes gratitude to *Mr Hugh Jarrett*, who made two explorations of the country in the special interest of the volume, travelling

several thousand miles by road, rail, and water in both the better known and the more remote regions. Even more special thanks are due to *Signor Gino Spaventa Filippi*, the eminent topographer of Milan, whose knowledge of Italian history, geography, and art has enabled him to make a thorough revision of the entire volume In addition much generous assistance has been received from other sources, including *Monsieur C.-H. Steinhäuslin*, of the Swiss Consulate in Florence , *Baron H. de Hadeln*, of Florence ; *Marchese Borea d'Olmo*, of San Remo ; *Mr K Tugwell*, of Bordighera , *Signor P. Barrera*, of the E N.I.T. Office in London ; and the Directors of the Uffizi, Pitti, and Brera Galleries ; as well as the Officials of the C.I.T. in London, of the Automobile Association, and the directors of local information offices throughout Italy—not forgetting all those who collaborated in the previous edition.

No one is better aware than the Editor and his Staff of the difficulty of avoiding errors, and suggestions for the correction and improvement of the Guide will be gratefully welcomed Advertisements of every kind are rigorously excluded from this and every other volume of the Blue Guides series.

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Topographical and Historical Notes

The ancient principality of **Piedmont**, the cradle of the Italian nation, with 3,628,981 inhabitants in an area of 11,077 sq. miles, is divided into the modern provinces of Alessandria, Asti, Cuneo, Novara, Turin, and Vercelli, and the autonomous region of the Val d'Aosta. Physically the province occupies the upper basin of the Po, and, as its name implies, lies mainly 'at the foot of the mountains' which encircle it—the Pennine, Graian, Cottian, and Maritime Alps The cultural relations of Piedmont with France have always been very close, and the French language, used at the Court and Parliament of Turin down to the days of Cavour, still survives in the language of the people, especially in the mountain glens.

Historically Piedmont combines the territories of the old marquessates of Ivrea and Monferrato and of the county of Turin; the name Piedmont does not occur until the 13th century. In 1045 the territory of Turin came into the hands of the House of Savoy by the marriage of Adelaide of Susa with Otho (Oddone), son of Humbert the White-Handed, Count of Savoy, and the provincial history thenceforth followed the fortunes of the House of Savoy. These princes, faced with the movement towards civic independence in the 12–13th cent., did not, like most of the feudal families of Italy, lose hold of their lands, and in the 14th cent., under the guidance of the Red Count and the Green Count (Amadeus VI and VII), the princely house so gained in power that Amadeus VIII was made Duke of Savoy by the Emperor in 1391. Under him Vercelli was annexed, and the life of the province became orientated more towards Italy. In the 16th cent. another period of activity began, under Emmanuel Philibert and Charles Emmanuel I, and Saluzzo was added to Piedmont In 1714 Monferrato was included by treaty in the dominions of the Savoy princes, and in 1720 Victor Amadeus II, appointed King of Sicily in 1713, was awarded the Kingdom of Sardinia in exchange for the other island The Piedmontese kingdom, like all other Italian states, was obliterated by the Napoleonic conquests, but the Treaty of Vienna reinstated the Savoy kings at Turin and gave them suzerainty over Liguria in addition. Victor Emmanuel II, who had astutely taken part

in the Crimean War, and thus won the goodwill of France and England, found a powerful ally in Napoleon III when the second War of Italian Independence, against Austria, broke out in 1859 The Austrian army was crushed in a succession of defeats, and Lombardy was annexed to Piedmont after the final victory of Solferino The Piedmontese dominions west of the Alps (Savoy and Nice) were handed over to France, and the remaining Italian provinces were added one by one to Victor Emmanuel's kingdom. In 1865 he transferred his capital from Turin to Florence, and the history of Piedmont became merged in the history of Italy. By the peace treaty of 1947 the districts of Tenda and Briga in the Maritime Alps were ceded to France, after a plebiscite ; and this, with some minor adjustments of the frontier at the Montgenèvre, Mont Cenis, and Little St Bernard passes, reduced the provincial area by c 54 sq miles. At the same time the Val d'Aosta was granted a special measure of autonomy.

Liguria comprises the strip of land lying between the Mediterranean and the summits of the Maritime Alps and the Apennines from the frontier of France to the borders of Tuscany It is the smallest in area, though not in population, of the ancient Italian provinces (1,530,087 inhab. ; 2096 sq. miles) and is made up of the modern provinces of Genoa, Imperia, La Spezia, and Savona. It is fortunate in including two of the most favoured stretches of the Italian coastline—the Riviera di Ponente and the Riviera di Levante—respectively W. and E of Genoa—where the mild winter climate encourages a luxuriant growth of vegetation, including palms, oranges, and lemons, and the cultivation of flowers in early spring is important

The Ligurian people, occupying a territory that has always been easier of access by sea than by land, are noted seafarers, and they have thus been influenced by immigrations from overseas rather than by landward invasions Traces of Punic and Greek relations are evident, superimposed on the rather primitive civilisation of the native Ligurians (about whom little definite is known), and later Genoa became an important Roman seaport. Less exposed, on the whole, by its inaccessibility, to the incursions of the Gothic invaders of Italy, Liguria was all the more open to the attacks of the Saracenic corsairs of the later Middle Ages, and the medieval importance of Genoa sprang from the measures of organised defence taken against these pirates The aristocratic republic of Genoa ruled the destinies of the whole seaboard from the 13th cent. to the days of Napoleon, reaching its apogee as a colonising power after the rival republic of Pisa had been crushed in 1290, but suffering a severe check at the hands of Venice in 1380. In the succeeding centuries Savona and the towns of the Western

Riviera, jealous of Genoa, took advantage of the factious spirit of the times, and Liguria fell alternately into the power of Lombard, Piedmontese, and French overlords The revival of local energy under Andrea Doria in the 16th cent. was short-lived, and the 17–18th cent. were a period of negligible activity. The Napoleonic campaigns of 1796 and 1799 resulted first in the creation of a 'Ligurian Republic' and then of the absorption of the province into the French Empire; but in 1815 Liguria was attached to the kingdom of Piedmont. Genoa played an important part in the history of the Risorgimento, and Ligurian vessels provided transport for Garibaldi's attack on Sicily in 1860. In the Second World War the coastal area, especially Genoa, suffered severely from air attack.

Lombardy, with Milan, the largest city in Northern Italy, as its capital, has played an important part in the making of Italy. The province includes regions of remarkable diversity within its boundaries, extending as it does from the summits of the Central Alps to the low-lying fertile plain of the Po. Some of the loveliest scenery in the country surrounds the great Italian Lakes (all of which, except Orta, are wholly or partly in Lombardy), while the southern part of the province is either industrialised or given over to intensive agriculture. The population of 6,421,197 is included within an area of 9190 sq. miles and varies remarkably in density; the modern Lombard provinces are Bergamo, Brescia, Como, Cremona, Mantua, Milan, Pavia, Sondrio, and Varese

In Roman times the centre of Cisalpine Gaul, Lombardy takes its present name from the Lombards or Longobards, one of the so-called barbarian tribes that invaded Italy in the 6th century. They settled in various parts of the peninsula and founded several states, but for some reason that which centred roughly round Milan achieved a more than ephemeral duration, and retained the founders' name. The association of Lombardy with transalpine powers dates from the time of Charlemagne, and Lombardy, though actually under the control of the Bishops of Milan, remained nominally a part of the Germanic Empire until the 12th century. Then the people of the great Lombard cities, having overthrown the temporal power of the bishops, formed themselves into the Lombard League, and defeated the Emperor, Frederick Barbarossa, at Legnano in 1176. Out of the citizens' organisations, however, individual families soon rose to despotic power, and for two centuries or more local dynasties held sway and were able, incidentally, by virtue of their control of finance, to encourage the arts within their dominions. Notable among them were the Torriani, Visconti, and Sforza at Milan, Pavia, Cremona, and Bergamo; the Suardi and Colleoni at Bergamo; the Pallavicini, Torriani, Scaligeri, and Visconti at Brescia; and the

Bonacolsi and Gonzaga at Mantua. With the fall of the powerful Visconti at the beginning of the 15th cent. the power of Venice encroached from the E., and in the 16th cent. Lombard territory was invaded by the kings of France; in the outcome the Duchy of Milan in 1535 became a dependency of the Spanish Habsburgs, though Ticino and the Valtellina in the N. attached themselves to the Swiss Confederation. The extinction of the Habsburg line in Spain transferred Lombardy to the Austrian dominion, and, with the brief intervention of the Napoleonic Cisalpine Republic and the French kingdoms of Lombardy and of Italy (1797–1814), it remained a subject-province of Austria. National aspirations were savagely repressed by the Austrian military governors of the 19th cent., until the victory of the allied French and Piedmontese brought Lombardy beneath the Italian flag in 1859.

Venetia to-day comprises three regions of very distinct character: the *Véneto* proper (3,566,136 inhab.; 7096 sq. miles), with the provinces of Belluno, Padua, Rovigo, Venice, Verona, and Vicenza, *Venezia Tridentina* (706,074 inhab; 5250 sq. miles), the mountain territory of the Upper Adige valley and South Tyrol, the modern provinces of Bolzano and Trento; and *Venezia Giulia* (938,839 inhab., 2950 sq. miles), at the N.E. end of the Adriatic, consisting of the provinces of Udine and Gorizia.

The *Véneto* consists approximately of the territory occupied by the Venetians in the 14th and early 15th cent. when the dominion of the Milanese Visconti was tottering to its fall. Until then Venice had confined her interests mainly to maritime affairs, while the fortune of the landward cities had followed a line more like that of Lombardy. Verona, Padua, Vicenza, and Treviso in the 12th cent. formed the Veronese League in imitation of the Lombard League, and with the same end of checking the power of the Emperor. Then had come the age of the great families, a relief after the depredations of the piratical Ezzelino da Romano, who terrorised the Adige valley in the early 13th century. The Scaligeri in Verona and Vicenza, the Carraresi in Padua and Vicenza, and the Da Camino in Treviso held their little courts, brilliant in literature and art, for about a century, only to fall at last before the might of the Milanese Visconti. Meanwhile, however, the rising Turkish power had checked Venetian expansion in the East, and, with energy still unabated, the seafarers sought new expansion inland; the fall of the Visconti afforded the opportunity, and many cities, notably Treviso and Padua, came willingly into the Venetian fold, preferring the protection of the wealthy Republic to the chances of civic independence. By 1420 the whole territory from Verona to Udine and from Belluno to Padua acknow-

ledged the Lion of St. Mark. Further extensions of the Doges' dominion—to Bergamo in the west, Rimini in the south, and Fiume in the east—excited the jealousy of the powers beyond the Alps, and the League of Cambrai (1508) put an end to Venice's imperial ambitions. But for 300 years the Venetian dominions in Italy remained united. The Napoleonic invasion of Italy saw the dismemberment of Venetia; Venice itself and Venetia east of the Adige was ceded to Austria in 1797, while the western portion also fell to the same power in 1814, after a brief union with the Cisalpine Republic. In 1859 an armistice stayed the progress of Victor Emmanuel at the Lombard frontier, and it was not until the Austrian defeat by the Prussians in 1866 that Venetia was able by plebiscite to throw in her lot with the Piedmontese kingdom. In the Second World War the province suffered considerably from air attack, notably at Treviso, and from German destructiveness at Verona. German resistance had practically collapsed by the time the Allied armies reached Venetia, and Udine was entered on the last day of the fighting in Italy—May 1st, 1945.

With *Venezia Tridentina*—since 1947 officially known as *Trentino-Alto Adige*, a semi-autonomous region—we enter another and a totally different territory, in place of the marshy lagoons and fertile hills of the Véneto, the countryside is a labyrinth of deep valleys and snow-clad mountain ranges. Most characteristic among the mountains of this region are the fantastic pinnacles of the *Dolomites*, the strangely shaped limestone mountains disposed in irregular groups between the Adige and Piave valleys. The province of Trento is almost entirely Italian-speaking, while in that of Bolzano the native language of Ladin has, except in the more remote valleys, been overlaid by the official language of the ruling power—German until 1918, and, since then, Italian or German. The two provinces represent respectively the old ecclesiastic principalities of Trent and Bressanone, or Brixen, both of which in the Middle Ages paid nominal allegiance to the Empire. In the 14–15th cent. the prince-bishops held the balance between the rising power of Venice, on the S., and the Counts of Tyrol, on the N., while in the 16th cent., under the great bishops Clesio of Trent and Madruzzo of Bressanone, the valleys were practically independent. The decay of local powers prevailed here as elsewhere in the 17–18th cent., and the Trentino and Southern Tyrol became more closely attached to the Empire. During Napoleon's campaigns the region was transferred first to Austria, then (in 1803) to Bavaria; the insurrection of Andreas Hofer in 1809 led to a return to Austria in 1814. Austrian misgovernment in the 19th cent. caused great discontent in the Trentino, and a movement for

absorption into Venetia, but in 1866 Prussia discountenanced the abandonment of any Austrian territory beyond the Véneto proper, and the Triple Alliance (Germany, Austria, and Italy) of 1882 appeared to confirm Austrian possession of the territory. The denunciation of the alliance by the Italians in 1915 and the successful outcome of the First World War brought the Trentino under Italian sway, and the extension of the frontier northward to the strategic line of the Brenner was an inevitable consequence. Fighting in the Trentino was mainly a series of localised mountain operations N. and E. of the old frontier, the great Italian retreat of 1917 scarcely affected the left wing and the line remained stationary from Monte Grappa to the Stelvio, nor was any appreciable advance made in this sector until a few days before the Armistice of Nov 3rd, 1918. In the Second World War the road and railway over the Brenner Pass, the main channel of communication between Italy and Germany, was heavily attacked from the air.

Venezia Giulia, the easternmost portion of Venetia, is a province with a chequered career. Historically, its west part had as its centre the patriarchate of Aquileia, where an important Roman city, largely destroyed in the barbarian invasions, had risen again in the 7th cent. in rivalry with its daughter-city on the isle of Grado. The *Friuli* also (the present province of Udine, formerly in Véneto proper) came within the patriarchs' dominion. In 1420 the Friuli, with the mountainous country of Carnia to the N. and the city of Aquileia itself, was absorbed by the Venetian power, and in 1509 Aquileia was taken by the Austrians. Trieste meanwhile, an independent commune under her bishops, had been in continual rivalry with Venice for the seaborne trade of the Upper Adriatic. Sometimes, with the aid of the warlike Counts of Gorizia, or the Dukes of Austria, Trieste held the upper hand, but on more than one occasion the Venetians captured the port. The Istrian coast generally owed allegiance to Venice, while the hinterland and Gorizia belonged to the vassals of Austria In the war against Austria in 1507–16 the Venetians at first made important conquests, but outside intervention forced them to withdraw their frontier W. of Aquileia. Throughout the 16th cent. disturbed conditions on the Istrian coast were fomented by the raids of Liburnian pirates nominally subject to Austria, and the power of Venice was frittered away in fruitless small operations. The outcome of the Napoleonic Wars here was the short-lived Kingdom of Illyria, which extended from the Isonzo to Croatia, but was shattered in 1813–14 by an Austrian army and a British fleet; and from 1815 to 1918 the whole region fell under Austro-Hungarian dominion. In the First World War prolonged and

fierce fighting took place in the Isonzo valley and among the Carnic Alps. Gorizia was taken by the Italians in Aug., 1916, but in Oct., 1917, a violent Austro-German attack, starting at Caporetto, forced the Italians to retreat to the Piave. Aided, however, by French and British detachments and by the failure of the Austrians to storm the strong point of Monte Grappa, the Italians were able to re-enter Venezia Giulia a year later. The question of the status of Fiume was precipitated by D'Annunzio's occupation of the city in 1919, and, the 'Free State' created there by treaty in 1920 having proved unworkable, an amicable arrangement of the E. boundary of Istria was arranged between Italy and Yugoslavia in 1924.

Towards the end of the Second World War, the Allied forces, advancing eastwards in May, 1945, met Marshal Tito's Yugoslav forces at Cividale del Friuli and Monfalcone; and on May 2nd the New Zealanders arrived at Trieste, where the occupying German force surrendered to General Freyberg. Italian and Yugoslav claims to the liberated territory came at once into conflict, and on June 12th the administration of Trieste, which had been occupied by the Yugoslavs, was taken over by Allied Military Government In July, 1946, all territory E. of the so-called 'French Line' was ceded by Italy to Yugoslavia, the ceded areas including the E. suburbs of Gorizia and all Istria S. of Cittanova. Finally, the region around Trieste, including the coast from Monfalcone to Cittanova with a portion of the hinterland, was established as a free territory—neutral and demilitarised—by the Treaty of Paris on Feb. 10th, 1947. At the same time the province of Udine was transferred from the Veneto to Venezia Giulia and the new region, under the title *Friuli–Venezia Giulia*, was granted special measures of autonomy. A more rational adjustment of the Italo-Yugoslav frontier at Gorizia was undertaken in 1952

Emilia as the name of a district dates only from the Risorgimento (c. 1860) but its use is derived from the Via Æmilia, the great Roman road built by M. Æmilius Lepidus, that traverses the country from end to end. Emilia occupies the region between the middle and lower Po, the Apennines, and the Adriatic. Its area is 8537 sq. miles, with a population of 3,550,928. The modern provinces are those of Bologna, Ferrara, Forlì, Modena, Parma, Piacenza, Ravenna, and Reggio; and Bologna is the chief town. The eastern part of Emilia, coinciding roughly with the modern provinces of Ravenna and Forlì, is known as the *Romagna*. Extending as it does from the summits of the Apennines to the plain of the Po, Emilia has a very varied landscape. The mountain country, centring round the *Frignano*, is a region of chilly

winters with periodic streams liable to sudden floods All the principal towns except Ferrara and Ravenna lie along the line of the Via Æmilia at the foot of the mountains; the climate here is subject to extremes, and the summers are often unpleasantly hot.

The history of Emilia is a confused one. The Romagna in the E followed a separate destiny. Ravenna was the capital of the Western Roman Empire from 402, after the fall of Rome, until it was taken by Odoacer, who, like his successor Theodoric, made it capital of a short-lived Gothic Empire. It was conquered by the Byzantines in 540, and was governed by Exarchs of the Eastern Empire for two centuries In 757 the Romagna came into possession of the Popes, who maintained at least a nominal suzerainty here until 1860; in the 13–15th cent, however, the effective rule of the Da Polenta clan gave Ravenna a pre-eminent position in the world of learning Parts of historic Romagna are now included in the modern provinces of Tuscany and the Marches

The other districts of Emilia emerged disunited after the barbarian (Gothic, Lombard, Frankish) incursions of the 5–8th cent, and the cities spent themselves in internecine warfare. In the early Middle Ages Guelphs and Ghibellines held now one city, now another, but Piacenza and Parma later tended to be absorbed into the orbit of Milan, Ferrara felt the proximity of Venice, and Bologna was always open to incursions from the Papal dominions The dominion of the Este family at Ferrara in the 13th cent extended over Modena and Reggio, while the Pepoli and Bentivoglio at Bologna, the Ordelaffi at Forlì, and the Malatesta at Rimini held temporary local sway for varying periods up to the 16th century After the 16th cent wars the Papal power was firmly established in Romagna and at Ferrara and Bologna; while the Farnese family, descended from the son of Pope Paul III, made Modena the capital of a new duchy and the centre of a court of some pretensions New dispositions followed the Napoleonic disturbances. The Empress Marie Louise emerged as Duchess of Parma, with Piacenza and Tuscan Lucca subjoined; the rest of Emilia went to Austria, as successors of the Este dynasty, and Romagna remained papal land. In 1848 the ferment of the Risorgimento began to take effect; the ducal rulers were expelled, though only temporarily, from Parma and Bologna; in 1859 Luigi Farini announced the union of Emilia and Romagna with Piedmont, and in 1860 the union became effective.

Emilia, and especially the Romagna, played an important part in the Second World War In 1944 Indian troops of the Eighth Army occupied San Marino on Sept. 20th, and Rimini fell to the Canadians on the 21st. Inclement weather slowed

down the campaign later in the year, but Cesena was taken on Oct. 21st, Forlì on Nov. 9th, Ravenna on Dec. 5th, and Faenza on Dec. 16th. After the advance to the Reno on Jan. 5th, 1945, little progress was made until April, though the activities of the Romagnole partisans became increasingly harassing to the enemy. Between April 1st and 9th violent attacks were made on the Comacchio lagoon and across the Reno, and the stubborn resistance of Bastia and Argenta, aided by floods, delayed further advance for ten days; but the capture of Bologna on April 21st led to a rout; Modena, Reggio, Parma, and Piacenza were occupied in quick succession; and by April 26th the advance had reached Verona, and the province of Emilia was cleared of the enemy.

The portion of **Tuscany** included in this volume is comprised between the Apennines, the Arno valley, and the Tyrrhenian Sea, and includes the provinces of Florence, Lucca, Massa-Carrara, Pistoia, and part of Pisa. It is in the main a district of broken hills and irregular valleys, the only levels of any extent being the coastal strip, called Versilia, between Carrara and Leghorn, and the plain between Florence and Pistoia. The so-called Apuan Alps, above the Versilian coast, are separated from the main chain of the Apennines by the deep vales of the Garfagnana and Lunigiana.

The known history of Northern Tuscany starts in the 3rd cent. B.C. with the Roman conquest of Etruria, the country of the Etruscans, the centre of whose civilisation lay roughly between Florence and Rome. Out of the decay of the Roman Empire emerged a Lombardic duchy of Tuscany, with its centre at Lucca, which endured in a more or less stable form until the rise of the various civic states in the 12th cent. and the Guelph-Ghibelline struggles. Florence, supporting the famous Countess Matilda, inclined to the Guelph, or papal, side, Lucca, Pisa, and Pistoia were Ghibelline, and upheld the Emperor. By the beginning of the 15th cent Florence had established a hegemony in the province, the sea-power of her most dangerous rival, Pisa, having been shattered by the Genoese. The great age of Florence began in the 14th cent., with the artists and writers of the early Renaissance; and it continued under the rule of the famous Medici family, tyrants perhaps, but patrons of art and learning. With short interruptions the Medici rule endured from the mid-15th cent. until 1737, when it was succeeded by Austrian grand-dukes of the House of Lorraine. Lucca meanwhile, alone of the other Tuscan cities, maintained its independence, and after the Napoleonic wars was incorporated in the Duchy of Parma. The Lorraine dynasty, restored at Florence after 1815, maintained a liberal form of government remarkable among the foreign rulers of Italy in the early 19th cent., but even so it was unable

to maintain its position in the face of the rising will towards unity of the Italian people, and in 1860 Tuscany declared itself united to Piedmont, with Victor Emmanuel as king. In 1865 the capital of Italy was transferred from Turin to Florence, as a preliminary step towards its final triumphant establishment at Rome.

In the Second World War Northern Tuscany came into the picture in July, 1944, when the Allied armies were approaching from the S The Fifth Army, fighting its way fiercely up the W. coast, captured Leghorn on July 19th and Pisa on the 23rd. Inland, Pontedera had fallen on the 18th, while the French colonial troops had made a rapid advance through the mountains to reach the Val d'Elsa on the 20th. The Germans retreated from Florence, before the Eighth Army, on Aug. 3rd, 1944, having blown up all the bridges in the city except the Ponte Vecchio, and that they blocked by demolitions at either end Though Viareggio was occupied on Sept. 15th, the autumn was mainly occupied in the capture of the 'Gothic Line,' the strong fortification erected by the Germans in the Tuscan Apennines: the main defences were reached on Sept. 13th and Il Giogo Pass and the stronghold of Firenzuola were taken on the 21st. The following months were spent in the hills above Bologna, and a strong German counter-attack from N. of Lucca on Nov 19th virtually put an end to the 1944 campaign here. In April, 1945, the Allied attack was resumed. Massa was occupied by the Fifth Army on April 5th, and a strenuous advance through the Apennines to the N.E. led down to the Emilian plain and the capture of Bologna on April 21st, 1945, and brought about the final liberation of Tuscany.

ART IN NORTHERN ITALY

THE EARLY CENTURIES.—The standardisation of art-forms imposed by the Roman Empire was shattered by the incursion of new blood and new ideas during the invasion of the Gothic tribes, and the fertile territory of Northern Italy was left open to the influences that gave rise to the art of the country as we think of it to-day. Rome long maintained her supremacy in painting and sculpture, as the classical tradition still subsisted. In due course it became fused with new ideas, while the dominating influence of the Christian religion imparted to it a new and varied character and a wide range of subject The formalism of Byzantium, not unacquainted with Greek as well as Roman models, played its part in the development of Italian tradition. In the architecture and mosaic ornamentation of Ravenna, the chief centre of the Byzantine power in Italy, we can see the style progressing farther and farther away from hieratic stiffness towards the naturalism and freedom that reached their zenith in the greatest Byzantine building in the West, the Basilica of St. Mark at Venice.

ROMANESQUE AND GOTHIC PERIOD —The Romanesque period followed gradually, without any abrupt change, but at the same time it is possible to trace the work of several groups or schools of artists in different areas of the country The Venetian, or North Adriatic, region maintained a somewhat exclusive and detached position throughout the great days of Italian art , but two other distinct influences are to be seen converging on the centre of the area. These are respectively the schools of sculptors from Campione and Como, in the Italian Lakes, and from Pisa and Lucca on the Tyrrhenian seaboard. Both of these schools of sculptors were strongly influenced by the carvings which they saw on Roman monuments, early Christian sarcophagi, and so on, but the resultant product is instinct with the vigour of the medieval spirit, gaining in inspiration what it loses in academic accuracy. Throughout the 12th and 13th cent. the movement spread, the Pisan wave enveloping Tuscany, the Lombard impulse extending far and wide. The greatest name among sculptors of the time was *Nicola Pisano* (1220–75), possibly a native of Apulia, whose work at Pisa was carried on by his son *Giovanni Pisano* (fl. 1250–1320).

Gothic architecture, brought into Italy by French Carthusians in the 12th cent., had a curious development, and never truly supplanted the Romanesque, as it did beyond

the Alps. Both in Tuscany and in Lombardy the forms changed, no doubt, but the method of applying them remained the same. Such famous buildings as the Ca' d'Oro and the Doge's Palace at Venice, and the Palazzo Vecchio at Florence are certainly Gothic, but have little or nothing of the Gothic spirit as we know it in France or England. Milan Cathedral does partake more fully of the Northern Gothic idea, but it is exotic both in style and in time, being essentially Germanic in manner, and not having been begun until the Italian Renaissance was in full career

The earliest dateable painting in Italy is the group of Saints (no longer to be inspected) in the church of San Giorgio at Como, of 1081, by an unknown hand. The earliest signed and dated work (1138) is the Crucifixion by *Gulielmus* in the cathedral at Sarzana (p 72) Next come a number of paintings in Central Italy, while in the north we have the St. Francis, by *Bonaventura Berlinghieri*, signed and dated 1235, in the church of San Francesco at Pescia (p. 448), and the Crucifixion by *Deodato Orlandi* (1288), a signed work in the Gallery at Lucca (p. 449) From then onwards we may study the work of *Giunta Pisano* (fl. 1260), other members of the Berlinghieri family, and the various achievements of *Cimabue* (1240–1302) and *Pietro Cavallini* (1250–1308).

The Coming Renaissance.—The stiff, semi-Gothic, and gilded altarpieces having been humanised in the crucible of Tuscan genius, Florence in the 13th cent. directed the stream from which the currents of later Italian painting were to receive their impulse **Giotto di Bondone** (1266–1336) can fairly be regarded as the first modern painter, the first to attempt to render the human form naturalistically; and his pre-eminence may be gauged by the efforts of his immediate successors—Bernardo Daddi, Taddeo Gaddi, and Orcagna—who were seduced by the facile traditionalism of the Sienese painters, and still permitted the Italian-Gothic feeling to permeate their work But the vivifying influence was at work, and the Giottesque tradition found its way to Padua, where works of the master still survive; to Verona, where *Altichieri* carried on the style into the 15th cent., and to Lombardy, where *Giovanni da Milano* worked in 1349–69.

Early Renaissance Painting —Indications of the coming transition from the Gothic to the Renaissance style in Florentine painting found no more charming exponent than **Fra Angelico** (Giovanni da Fiesole; 1387–1455), whose devout faith inspired his works with a straightforward simplicity that has won him eternal fame. To him succeeds his pupil *Benozzo Gozzoli* (1420–97). The next outstanding figure in painting is **Masaccio** (Tomaso Guidi; 1401–28), who in his short life revolutionised the whole outlook of painters towards their

work, and initiated the Renaissance in Florentine painting A comparison of his frescoes in the Brancacci Chapel, in the church of the Carmine at Florence, with those of his master *Masolino da Panicale* (fl. 1418–47), will explain the change better than any words. Masolino, a more than competent painter himself, and a keen observer of the realities of life, was evidently able to transmit his graphic ideas by instruction; and his pupil, with the fire of genius, transmuted these ideas with such vividness that his painted figures are, perhaps for the first time in art, clearly inspired with the breath of life and reality. *Filippo Lippi* (c. 1406–69) is another outstanding figure in this early Florentine school

EARLY RENAISSANCE ARCHITECTURE AND SCULPTURE.—Masaccio represents but one facet of the Renaissance in Northern Italy. It was **Filippo Brunelleschi** (1377–1446), the mighty architect, who first sprang the surprise of the New Learning as applied to art on an astonished world. To-day our eyes are so familiar with the dome as an architectural feature that it is difficult to imagine the wonder and the possible scepticism with which the Florentines saw the dome of their cathedral rising to completion. And we must give due honour not only to the artist, but also to the authorities who allowed so fundamental an experiment to be undertaken. The classical simplicity of Brunelleschi's greatest works, the Pazzi Chapel and the churches of Santo Spirito and San Lorenzo at Florence, marks a complete change from the superabundant decorativeness of the 14th century. Brunelleschi's task was carried on and his influence spread abroad by his pupil *Leon Battista Alberti* (1404–72), whose fertile imagination and genius for variety reached an apogee in the Malatesta Temple at Rimini. *Michelozzo Michelozzi* (c. 1396–1472) remained truer to the purely classical tradition, while a link between the early Renaissance builders and the full Italian manner of Michelangelo is found in the builder of splendid palaces, *Donato Bramante* (1444–1514), who carried the new style from Florence to Pavia and Milan His little church of San Satiro, in the latter city, is a masterpiece of perspective, in which the architect's pleasure in his art amounts almost to playfulness

Meanwhile the Florentines, with that genius for full artistic development which justly earned their city the title of 'the Athens of Italy,' absorbed and transformed the medieval sculpture of Pisa. *Lorenzo Ghiberti* (1378–1455) still recalls the work of Giovanni Pisano in the magnificent sculptured doorway of the Florentine Baptistery, and it is with **Donatello** (Donato de' Bardi; 1386–1466) that Renaissance sculpture takes its position alongside painting. Donatello's plastic realism is as vigorous in three dimensions as Masaccio's in two, and his famous dancing children—seen in the choir-gallery in

the Opera del Duomo at Florence and on the pulpit at Prato Cathedral—set a fashion that lasted many years. Donatello's work is by no means restricted to Florence, and his magnificent statue of Gattamelata is the pride of Padua. His most faithful followers in Florence were *Desiderio da Settignano* (1428–64) and *Antonio Rossellino* (1427–79), and a host of disciples spread the art abroad into the other northern provinces, notably Amadeo in Lombardy and the Gaggini in Liguria. *Agostino di Duccio* (1418–81) was a sculptor of less robust and more imaginative individuality, his decorations in Alberti's Temple at Rimini are unlike anything else in sculpture, and convey a curiously modern impression The tender, child-loving side of Donatello's genius was carried on and developed by *Luca della Robbia* (1400–82), essentially the sculptor of Tuscan refinement. A comparison of his choir-gallery with Donatello's is interesting, but he is best known for his delightful series of works in coloured terracotta—the charming but never sentimental Madonnas, and the delightful infants that adorn the Innocents' Hospital in Florence *Andrea della Robbia* (1435–1525), Luca's nephew, carried on the tradition, but with the later development of the style the festoons of flowers and fruit, used with discretion by Luca, show a tendency towards over-ornateness. The two sculptors who formed the transitional link between the early and the full Renaissance were *Antonio Pollaiuolo* (1433–98) and *Andrea Verrocchio* (1435–88) The somewhat excessive vigour of Pollaiuolo anticipates the robust and rugged power of Michelangelo, while Verrocchio, who was also a fine painter and whose sculptures range from the setting of a jewel to the heroic figure of Colleoni at Venice, was a fitting master for the greatest genius of the Renaissance, Leonardo da Vinci.

FORERUNNERS OF THE GREAT ERA.—The development of Tuscan painting throughout the 15th cent. shows a progressive grasp of the problems of perspective and three-dimensional representation Some of the most charming details of the work of the period are to be found in the backgrounds of local scenery introduced in subjects of all natures. *Pisanello* (1377–1455), medallist as well as painter, is noted for his grasp of detail in the rendering of flowers, costumes, and the like; *Paolo Uccello* (1397–1475) is full of picturesque incident; and a full mastery of depth in painting is attained by *Piero della Francesca* (1415–92) and the vigorous *Andrea del Castagno* (1423–57). Where Piero's painting is architectonic, that of *Luca Signorelli* (1441–1523) is anatomically exact, announcing the full combination of all the accumulated knowledge that was to come in the age of Michelangelo.

Another tendency, essentially Florentine in its somewhat tenuous but nevertheless compelling charm, manifests itself in

the works of *Sandro Botticelli* (1444–1510). In the captivating pictures by *Filippino Lippi* (1457–1504) the relation between form and line inclines to weaken and we are fascinated rather by the brilliancy of the details than by the composition as a whole. *Domenico Ghirlandaio* (1449–94), another essentially Florentine painter, but more robust in technique, is especially distinguished for his graphic portraits.

The powerful painting of **Andrea Mantegna** (1431–1506) a strongly individual genius inspired by Donatello, made Padua a centre of painting of which the whole of Italy north of the Apennines felt the influence. As might be expected, Mantegna's influence was most strongly felt at Venice, Padua's great neighbour, where *Crivelli* and the *Vivarini* were the precursors of a brilliant and justly popular school. Under the formative power of the peculiar Venetian genius, the local school of painting acquired a pronounced individuality, specialising more and more as the years went on. At the close of the 15th cent. the great names among Venetian painters are those of *Giovanni Bellini* (1430–1516) and *Vittore Carpaccio* (1455–1526). Bellini's charming Madonnas, with their expression of sweet calm and quasi-Byzantine dignity, are an apt translation of the Florentine Quattrocento into Venetian terms; his colours, throughout his working life, change as the daylight changes. The brightness of his earlier works merges into the sunset glow of his later period Carpaccio is the anecdotal painter *par excellence*, and may be compared with the Florentine Uccello. His Lives of the Saints are full of charming detail depicting the everyday circumstances of the life of his day in Venice.

LEONARDO AND MICHELANGELO.—With the 16th cent. comes the full noontide of the Italian Renaissance, dominated by two overwhelming geniuses. First in order of seniority comes **Leonardo da Vinci** (1452–1519), the most universal mind that the world has yet seen, with interests covering every branch of science and art, as we know from his note-books, fortunately preserved. His scientific knowledge helped him in solving one of the great problems of painting—the representation of movement. His solution lay in his peculiar treatment of the relative values of light and shade (a mastery of which he himself regarded as the prime necessity for a painter), and in the consequent blurring of the definite lines which had previously seemed an essential. His influence was widely felt, both in his native Florentine province, where *Andrea del Sarto* (1486–1531) disseminated his principles, and in his adopted home in Lombardy, where many disciples of high rank carried on his work—*Bernardino Luini* (fl. 1512–32), *Boltraffio* (1467–1516), *Marco d'Oggiono* (c. 1470–1530), *Andrea Salaino* (1483–1520), among others.

Michelangelo (1475–1564), the other great luminary of the Cinquecento, painter, sculptor, and architect, may be regarded as a more typical figure of the age. Where Leonardo was in advance of his time, Michelangelo was the Renaissance personified His pre-eminence in painting and sculpture lay above all in his unequalled knowledge of the human body, whether at rest or in movement His greatest paintings are in the Sistine Chapel in Rome, but Florence possesses his most brilliant sculptures—the figure of David, and the magnificent tomb-compositions in the New Sacristy at San Lorenzo. The building itself is a sculptural composition which it is interesting to compare with Brunelleschi's work in the Old Sacristy and the church proper His architectural style was spread throughout Italy by the prolific energy of the brothers Sangallo, while *Iacopo Sansovino* (1486–1570) at Venice and *Andrea Palladio* (1508–80) at Vicenza developed the Michelangelesque manner according to their own peculiar genius. It is principally through the study of Palladio's work that the architecture of the Italian Renaissance was developed in England

Venetian architecture, as usual, followed a rather different course. Innately conservative, the Venetian builders continued until the middle of the 15th cent, in the peculiar Gothic-on-Romanesque style that they had evolved The advent at that time of *Bartolomeo Bon the Elder* and *the Younger*, members of a Lombard family, strengthened the growing influence of the Renaissance that had begun with the Veronese architect *Fra Giocondo* (1457–1525). The style evolved became known as 'Lombardesco' and was developed by *And. Bregno* and *Leopardi*, until the advent of the full Renaissance, typified in the splendid palaces of *Sammicheli* and *Sansovino* (see above)

An interesting figure, in whom the main tendencies of 16th cent. painting combined to produce an artist of the highest quality, is **Correggio** (Antonio Allegri; 1489–1534), named after his native Emilian town. His chief master was the little-known painter Bianchi-Ferrari, but he owed much (especially at first) to the art of Mantegna, and he must have been familiar with the work of Francesco Francia at Bologna. Later he felt the influence in turn of Leonardo, of the Umbrian School of Central Italy represented by Perugino and Raphael, and finally of Michelangelo Correggio's ultimate command of colour, his knowledge of perspective, and his free and lavish sense of composition may be excellently studied in his native province at Parma. His work sums up the acquirements of the 16th cent and fits him to become, as he did, the forerunner of painting in the centuries to come

THE GREAT VENETIANS.—Venetian painting, meanwhile,

was pursuing a parallel course. The imaginative *Giorgione* (1478–1510), of whom we know far too little, raised the landscape from the rank of an attractive side-issue to a position of first importance in a composition. His great contemporary **Titian** (Tiziano Vecellio; 1487 – 1576) at first followed Giorgione faithfully, but his later work became ever more richly coloured and more dramatic, typical of the great century of Venetian power. *Palma Vecchio, Lorenzo Lotto*, and *Sebastiano del Piombo* worthily maintained the Venetian tradition in the island city, while on the mainland the Venetian School met with and merged in the Lombard at Brescia, where *Moretto* (1498–1554) was successful in the portrayal of the human figure, and *G. B. Moroni* (c. 1525–78) is noted for his lively portraits. The Lombard School proper remained almost completely under the influence of Leonardo, but *Gaudenzio Ferrari* (1480–1546), a Piedmontese, retains some of the airy freedom of his native hills. *Sodoma* (1477–1549), also a Lombard, forms a link between the disciples of Leonardo and the Mannerists of the late 16th cent., when artistic inspiration seemed for a while to have died down, and the fashion was to copy Michelangelo slavishly.

The chief lights of the next generation are to be found in Venice, where **Iacopo Tintoretto** (1518–94) and **Paolo Veronese** (1528–88) succeeded to the fame of Titian. In Tintoretto the colour of Titian was reinforced by a new and virile power of draughtsmanship, while Veronese relied instead on silvery tones and light effects to produce his brilliant compositions. Elsewhere in the north, Mannerism was attacked by the *Carracci* of Bologna, while *Michelangelo da Caravaggio* (1569–1609), a Lombard, broke entirely away from tradition, using sharp contrasts of dark shadows and light tones to replace the chilly accuracy of his academic contemporaries Caravaggio is the forerunner of 17th cent. painting, but it was in Northern Europe and not in Italy that his influence was best understood.

Baroque and Later —Architecture towards the close of the 16th cent. was strongly affected by the dignified work of *Vignola* or *Iac. Barocci* (1507–73). Like his contemporary *Galeazzo Alessi* (1512–72), Barocci realised the pictorial value of light and shade in a building, and attained his end by a free use of architectural ornament. The early baroque style was sober enough, and at first glance diverges only slightly from the classical, but it was further developed by *Vincenzo Scamozzi* (1552–1616) at Vicenza, while under *Vittoria* and *Longhena* at Venice, and *Iuvara* in Lombardy and Piedmont, magnificence rather than appropriateness became the vogue, inspired no doubt by *Gian Lorenzo Bernini* (1598–1680), who worked mainly at Rome. The baroque style, however, prevailed

throughout Northern Italy up to the end of the 18th cen and the so-called 'classical revival' and the standardisati of modern times.

In the 17th cent painting fell into the hands of t school of painters described as the Eclectics, with Emilia a especially Bologna as their centre. *Guido Reni* (1575–164 often over-sentimental, *Domenichino* (1581–1641), a *Guercino* (1591–1666), were the chief exponents of the schoo and later the lachrymose *Carlo Dolci* (1616–86), and t dashing Neapolitan *Luca Giordano* (1632–1705), called 'Lu fa presto' from the rapidity of his work, enjoyed gre popularity The dark landscapes with light figures, rendered *Aless. Magnasco* (1681–1747) bring into the 18th cent. som thing of the genuine power of Caravaggio. In Venice t graceful and vigorous ceiling-compositions of *G. B Tiep* (1696–1770) preserved something of Titian's tradition colour-sense, while *Pietro Longhi* (1702–85) and *G. B. Piazze* (1682–1754) record the gaiety of Venetian life in decaden A love of Venice herself, her canals and her buildings, inspir the charming landscapes of *Canaletto* (Ant. Canale; 169 1768) and his nephew *Bernardo Bellotto* (1720–80), wh *Francesco Guardi* (1712–93), introduces something approachi the impressionism of a century later into his vivid paintings landscape and sea. All three of these painters also translat into the Venetian idiom the landscape of other European lan and their influence on the open-air painters of the succeedi century was considerable.

In the 19th cent Italian art, which had arisen out of t standardisation of Roman Europe, returned to the standar isation of industrial Europe Outstanding names there a especially in sculpture—Canova, Vela, Bartolini—and t painter of mountains Giovanni Segantini achieved an inte national reputation But the story of North Italian Painti as a separate and localised entity comes to an end with t Napoleonic invasion and the later entry of Italy into worl history as a major European power.

Glossary of Art Terms, etc.

AMBO (pl *ambones*) Pulpit in a Christian basilica; two pulpits on opposite sides of a church from which the gospel and epistle were read.

ANTIPHONAL. Choir-book containing a collection of *antiphonæ*—verses sung in response by two choirs.

ARCA. Rectangular sarcophagus usually decorated with reliefs.

ARCHIVOLT. Moulded architra carried round an arch

ATLANTES (or *Telamones*). M figures used as supporti columns.

ATRIUM. Forecourt, usually of Byzantine church.

ATTIC. Topmost story of a classi building, hiding the spring of t roof.

BADIA, ABBAZIA. Abbey.

BALDACCHINO. Canopy supported by columns.
BASILICA. Originally a Roman court of law; in Christian architecture, an aisled church with an apse and no transepts.
BORGO (or *Sobborgo*). A suburb, a street leading out of the centre of a town.
BOTTEGA. The studio of an artist; the pupils who worked there under his direction.
BROLETTO. Name often given to the town halls of N. Italy
BUCCHERO. Etruscan black terracotta ware.
CAMPANILE. Bell-tower, often detached from the building to which it belongs.
CAMPOSANTO. Cemetery.
CHIAROSCURO The distribution of light and shade, apart from colour in a painting; rarely used as a synonym for grisaille
CIBORIUM Casket or tabernacle containing the Host
CIPPUS. Sepulchral monument in the form of an altar
DIPTYCH. Painting or ivory tablet in two sections
DUOMO. Cathedral
EVANGELISTARY. Book of selected passages from the Gospels
EXEDRA. Semicircular recess in a Byzantine church.
EX-VOTO. Tablet or small painting expressing gratitude to a saint.
GONFALON Banner of a medieval guild or commune.
GRAFFITO Design roughly scratched on stone
GRISAILLE. Painting in various tones of grey.
INCONOSTASIS. High balustrade with figures of saints, guarding the sanctuary of a Byzantine church.
INTARSIO (or *Tarsia*) work. Inlay of wood, marble, or metal.
LOGGIA. Covered gallery or balcony, usually preceding a larger building.
LUNETTE Semicircular space in a vault or ceiling decorated with painting.
MUNICIPIO Town hall.
NARTHEX. Vestibule of a Christian basilica.
NIELLO Metalwork with an engraved and enamelled design
PALAZZO. Any dignified and important building.
PALAZZO COMUNALE. Town Hall.
PAX. Vessel adorned with a sacred emblem, kissed by the faithful.
PIETÀ. Group of the Virgin mourning the dead Christ.
PISCINA. A Roman tank; a basin for an officiating priest to wash his hands before Mass.
PLAQUETTE. Small metal tablet with relief decoration.
POLYPTYCH. Painting divided into more than three sections.
PREDELLA. Small painting attached to, and below, a large altarpiece.
PRESEPIO. Literally, crib or manger. A group of statuary of which the central subject is the Infant Jesus in the manger.
PUTTO Figure of a child.
TELAMONES, see *Atlantes*.
TONDO. Circular painting.
TRANSENNA. Open grille at the entrance of a Byzantine chapel.
TRIPTYCH Painting in three sections.
VILLA Country house with its garden.

The terms QUATTROCENTO, CINQUECENTO (abbreviated in Italy '400, '500), etc, refer not to the 14th and 15th cent., but to the 'fourteen-hundreds' and 'fifteen-hundreds,' *i.e.* the 15th and 16th centuries; etc.

BOOKS AND MAPS

In the following brief list are grouped the names of a few modern books that may be found useful or suggestive by the average traveller in Northern Italy. The classic works of Ruskin, Pater, and Symonds on the spirit of Italian culture, and of Trevelyan and Thayer on the Risorgimento, are in every library of importance, and are invaluable for the understanding of Italy past and present. 'The Italiana Bibliography,' by *T. W. Huntington* (1928) and 'A Select Biblio-

graphy of Italy,' by *W. O. Hassall* (1946) are comprehensive lists of books dealing with every aspect of Italian life.

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Maps. The *Italian Touring Club* (see p. xliii) publishes several series of maps, including the *Carta Automobilistica d'Italia*, in 30 sheets on a scale of 1 : 200,000, and the *Carta Generale d'Italia*, in 4 sheets on a scale of 1 : 500,000. These are on sale at all T.C.I offices as well as at many booksellers (500 and 700 l. for a single sheet). The *Istituto Geografico Militare* at Florence publishes a map of Italy on a scale of 1 : 100,000 in 272 sheets, and a field survey, partly on a scale of 1 : 50,000, partly 1 : 25,000, which are exceedingly useful for the detailed exploration of the country, especially the more mountainous portions.

PRACTICAL INFORMATION

I. APPROACHES TO ITALY

A. FROM LONDON BY RAIL

Regular railway steamer services connecting with trains from London and to all parts of the Continent operate between Dover and Calais, Dover and Dunkirk, Dover and Ostend, Folkestone and Calais, Folkestone and Boulogne, Newhaven and Dieppe, Southampton and Havre, and Harwich and the Hook of Holland. A night train-ferry service, with through sleeping cars from London to Paris, crosses the Channel from Dover to Dunkirk; charge for berths, 1st class £3 17/5, 2nd class £2 16/7 Seats in most trains to English ports may be reserved in advance (1/ per seat; Pullman, between London and Dover or Folkestone 5/6 or 4/6, between London and Newhaven or Southampton 4/). 1st and 2nd class seats (and places in restaurant cars, lits-salons, and couchettes, when running) in the 'rapides' and in through carriages from French ports, and 3rd class seats on principal services, may be reserved in advance (compulsory on some trains). Cabins (10/–40/) may be reserved on steamers. Change of class on steamers, 3rd to 1st: from Dover or Folkestone to Calais, or Folkestone to Boulogne 18/9; Dover to Dunkirk 19/9; Dover to Ostend 14/6; Newhaven to Dieppe 34/, Southampton to Havre 19/3.

From London to *Dover* (rail from Victoria, 78 m.; road viâ Maidstone, 78 m.), *Folkestone* (rail from Victoria, 72 m; road viâ Maidstone, 71½ m), *Newhaven* (rail from Victoria, 56 m, road viâ East Grinstead, 60 m.), *Southampton* (rail from Waterloo, 79 m., road viâ Winchester, 78½ m.), and *Harwich* (rail from Liverpool St, 69 m.; road viâ Colchester, 74 m.), see the *Blue Guide to England*.

SEA CROSSINGS. Dover–Calais (25 m.) takes 80 min., Folkestone–Calais (29 m.) 90 min., Folkestone-Boulogne (31 m.) 90 min., Dover–Dunkirk (46 m.) 3 hrs. 50 min., Dover–Ostend (71 m.) 3½ hrs., Newhaven–Dieppe (74 m.) 3 hrs. 10 min, Southampton–Havre (120 m.) 6 hrs. 45 min., and Harwich–Hook of Holland (121 m.) 8 hrs.

For the description of routes from French, Belgian, and Dutch ports, see the *Blue Guides to North-Eastern France, North-Western France, Southern France, Belgium, Switzerland,* and *Holland*.

The following are the principal through services between London and N. Italy (fares liable to change):—

1. *To Turin viâ the Mont Cenis Tunnel.* From London (Victoria) viâ *Dover–Calais* (1st and 2nd class only) in 20½ hrs. (£14 2/9, £11 0/8; return £27 19/10, £21 18/), viâ *Newhaven–*

Dieppe in 24 hrs. (£15 14/7, £12 5/4, £8 12/11; return £30 1/6, £23 12/4, £16 12/).

From Calais (Maritime) the train runs viâ (185 m.) Paris (Nord and Lyon), (390 m.) Dijon, (478 m.) Bourg, (542 m.) Aix-les-Bains, (612 m.) Modane (frontier station), the Mont Cenis Tunnel, and (625 m.) Bardonécchia to (678 m.) Turin (Porta Nuova). 3rd class passengers travel from Dieppe (Maritime) to (105 m.) Paris (St-Lazare) and cross to the Gare de Lyon; thence the route is the same as that viâ Calais.

2. *To Genoa viâ Marseilles.* From London (Victoria) viâ *Dover–Calais* (1st and 2nd class only) in 29 hrs. (£18 8/3, £14 3/; ret £36 7/, £27 19/10), viâ *Newhaven–Dieppe* in 32¼ hrs (£17 0/5, £13 8/8, £9 17/11; ret £33 11/4, £26 11/2, £19 12/6).

From Calais (Maritime) the train runs viâ (185 m.) Paris (Nord and Lyon), (512 m.) Lyons, (729 m.) Marseilles (Blancarde), (771 m.) Toulon, (850 m.) Cannes, (869 m.) Nice, (880 m.) Monte Carlo, (884 m.) Menton, (891 m.) Ventimiglia (frontier station), and (901 m.) San Remo to (985 m.) Genoa (Piazza Principe). 3rd class passengers travel viâ Dieppe and Paris (St-Lazare and Lyon), see above.

3. *To Milan viâ the Simplon Tunnel.* From London (Victoria) viâ *Dover–Calais* (1st and 2nd class only) in 22 hrs. (£15 19/3, £12 4/1, ret. £30 2/4, £23 4/1), viâ *Newhaven–Dieppe* in 25 hrs. (£14 13/2, £11 11/1, £8 4/6; ret. £27 10/2, £21 18/1, £15 11/11)

From Calais to (390 m.) Dijon, see Rte. 1 above. Thence the train runs viâ (478 m.) Vallorbe (frontier station), (511 m.) Lausanne, (601 m.) Brig, the Simplon Tunnel, (627 m.) Domodóssola (frontier station), and (651 m.) Stresa to (703 m.) Milan (Centrale). 3rd class passengers travel viâ Dieppe and Paris (St-Lazare and Lyon; comp Rte. 1), and thence as above

4. *To Milan viâ the St. Gotthard Tunnel.* From London (Victoria) viâ *Folkestone–Calais* in 22¾–24½ hrs. (£15 19/3, £12 4/1, £8 17/10; ret £30 2/4, £23 4/1, £16 18/7), viâ *Dover–Ostend* in 26¾–28¾ hrs (same fares).

From Calais (Maritime) the train runs viâ (68 m.) Lille, (181 m.) Mézières-Charleville, (279 m.) Metz, (381 m.) Strasbourg, (472 m.) Basle (frontier station), (531 m.) Lucerne, the St Gotthard Tunnel, (675 m.) Lugano, and (692 m.) Chiasso (frontier station) to (726 m.) Milan (Centrale). From Ostend the route is viâ (122 m.) Brussels, (161 m.) Namur, (264 m.) Luxembourg, (303 m.) Metz, and thence as above.

5. *To Milan viâ Holland and Germany.* From London (Liverpool St.) viâ *Harwich–Hook of Holland* in 28½–34 hrs. (£16 0/3, £11 9/8, £8 17/8; ret. £28 13/10, £21 7/3, £16 12/1).

From the Hook of Holland the train runs viâ (17 m.) Rotterdam, (84 m.) Eindhoven, (118 m.) Venlo (frontier station), (119 m.) Kaldenkirchen (frontier station), (173 m.) Cologne, (288 m.) Mainz, (333 m.) Mannheim, and (387 m.) Carlsruhe to (514 m.) Basle Thence viâ the St. Gotthard Tunnel to (747 m.) Milan, see Rte. 4 above.

6. *To Merano viâ Arlberg.* From London (Victoria) viâ *Folkestone–Calais* in 30–32½ hrs. (£18 5/, £14 4/1, £10 16/9; ret. £31 6/10, £24 9/9, £19 1/2).

From Calais to (472 m.) Basle, see Rte. 4 above. Thence the train runs viâ (527 m.) Zurich, (597 m.) Buchs (frontier station), (606 m.) Feldkirch (frontier

station), (720 m.) Innsbruck, (744 m.) Brennero (frontier station), (770 m.) Fortezza (junction for Cortina, 56 m.), and (800 m.) Bolzano to (820 m.) Merano.

B. BY SEA

There are at present no regular passenger services between London and North Italian ports. The *Società di Navigazione Tirrenia*, of Naples, operates a two-monthly service of cargo steamers (Linea Commerciale Tirreno-Sicilia-Nord Europa) from Genoa viâ Leghorn and S. Italian ports to London and Antwerp and vice versa. Limited passenger accommodation is contemplated; for details, apply to Italian General Shipping, Ltd., 158 Fenchurch St., London, E.C.3.—Irregular sailings of cargo ships are operated by the *Ellerman, Westcott and Laurance*, and *Papayanni Lines*. The *Royal Netherlands SS. Co.* operates frequent sailings by cargo ships, with comfortable passenger accommodation in two-berth cabins, from Rotterdam and Amsterdam to Genoa, Leghorn, and Venice.

North, Central, and South America have numerous sea links with Italy. The *Italia Line* (Società per Azioni di Navigazione Italia, head office, 1 Piazza De Ferrari, Genoa; New York office, 24 State St.) has a service of passenger liners which sail two or three times monthly between New York and Genoa, with calls at Halifax (N.S.; westward only), Lisbon, Gibraltar, Cannes, Palermo, and Naples. Minimum fares, 1st class $310–335, cabin class $250–290, tourist $175–210.—*American Export Lines* (37 Broadway, New York) operate services between New York and Gibraltar, Cannes, and Genoa, and round trips from New York to Mediterranean ports, including Leghorn and Genoa, returning to Boston and New York.—Other transatlantic services include *Home Lines* (New York to Genoa) and the *Khedivial Mail Line*.—To S. America the Italia Line operates services from Genoa to Buenos Aires, with calls at Cannes, Barcelona, Lisbon, Rio de Janeiro, Santos, and Montevideo. Other services of the Italia Line are between Genoa and Valparaiso, with calls at Naples, Barcelona, Lisbon or Teneriffe, and ports in Central and S. America.

C. BY AIR

The times given below are the flying times from airport to airport; at least 1 hr. should be added at each end for the total journey from city to city. Air passengers are conveyed to the airports by motor coaches, starting 1–1½ hr. before the aircraft departure times. The airports are equipped with customs offices, post offices, wireless stations, waiting-rooms, and, in some cases, restaurants.

The fares include meals on the aircraft; return fares show a considerable reduction. The free luggage allowance is 20 kg. or 44 lb.; the charge per kg. of excess luggage varies according to distance (London–Milan, 3/8). Fuller information will be found in the *ABC World Airways Guide* (monthly, 5/), obtainable from the offices of the air transport companies and the chief tourist agents. The fares are liable to change.

1. *From London to Milan direct*, B.E.A. (British European Airways; from London Airport), daily in 3–3½ hrs. (£27 13/; return £49 16/); in winter viâ Geneva in c. 5½ hrs.

2. *From London to Milan viâ Paris*, Air France (from London Airport), daily, exc. Wed. and Sun., in 4–4½ hrs. (fares as above); B.E.A. (from Northolt Airport), on Mon., Wed., and Fri. in 5½ hrs. (same fares).

3. *From London to Milan viâ Brussels*, Sabena (Belgian

Airlines, from London Airport), on Sun., Mon., and Wed. in 4½ hrs. (fares as above), B.E.A.-Sabena (from Northolt Airport), in 4½ hrs., connecting with above service at Brussels (same fares).

4. *From London to Milan viâ Amsterdam*, K.L.M. (Royal Dutch Airlines; from London Airport), on Tues., Thurs., and Sat. in 7 hrs. (fares as above).

5. *From London to Venice*, viâ Rtes. 1–4 above to Milan, thence daily in a further hour (£30 12/; ret. £55 2/).

For connections from Milan to *Pisa* and *Rome*, and from Venice to *Florence*, *Rome*, and *Trieste*, see p. xliii.

D. BY ROAD

Car Ferries. Motor vehicles can be shipped to the Continent on the regular passenger cross-channel services given above (except Dover–Dunkirk), and six special carrier services are likewise available, all of which (except Newhaven–Dieppe) carry passengers accompanying their cars. On all services vehicles may be shipped with the main petrol tank full; petrol in separate containers is not allowed.

In most cases cars should be ready on the quayside for shipment c. 2 hrs. before departure (2¼–2¾ hrs. Newhaven–Dieppe, 3–3½ hrs. Harwich–Hook of Holland, 3¼–3½ hrs. Southampton–Havre, for passenger services at night). The fares (for 1952) quoted below are for the shipment of cars at owner's risk (company's risk c. one-third more). Berths for cars, especially in the summer season, should be reserved well in advance, preferably through the A.A., the R.A.C., or the R.S.A.C.

On the following PASSENGER SERVICES the freight charge on a car to the Continent is £8 5/ to £17, according to wheel-base; *Dover or Folkestone to Calais* (passenger fare, 1st class 54/6, 3rd class 36/3), *Folkestone to Boulogne* (55/10, 37/2); *Newhaven to Dieppe* (80/10, 46/9), *Southampton to Havre* (85/11, 66/8). On the *Dover–Ostend* service the car freight is £5–£12 10/ (passenger fare, 55/, 36/6); on the *Harwich–Hook of Holland* service, £6 2/–£16 12/, at night £9–£16 12/ (passenger fare, 92/, 77/). Return fares are double.

On the CAR-FERRY services the freight charge varies from £5 to £12 10/; the ordinary fares for passengers accompanying the car (up to 4 or 5) are: *Dover–Calais* (Townsend Bros., Ltd.; week before Easter to mid-Oct. only), *Dover–Boulogne*, *Folkestone–Calais*, 34/, *Dover–Ostend*, 36/6, *Dover–Dunkirk*, 51/, 34/. Return fares are double. The *Newhaven–Dieppe* car-ferry service does not carry passengers.

MOTOR-CYCLES cost 24/ on most ferry services (Dover–Calais 22/6, Dover–Ostend 35/3), 35/3 on the passenger services (Harwich–Hook of Holland 60/), plus a registration fee of 1/ or 1/9 (except Dover–Calais ferry); for a side-car the charge is 18/ more (Dover–Calais ferry 17/, Harwich–Hook of Holland 30/).

BICYCLES may now be taken to the Continent without any need to produce a customs document. The machine should be declared to the British Customs before leaving the country to ensure duty-free re-entry. Bicycles must be

equipped with adequate brakes, a bell that works, a forward lighting system, and a red rear *lamp* (a reflector is NOT sufficient). The cost of taking a bicycle from London to one of the Continental Channel ports is 12/6, plus 1/ registration fee; the cross-channel fare is 9/, plus 1/.

Air Ferry (Silver City Airways) for cars from *Lympne Airport*, near Folkestone, to *Le Touquet Airport*, S. of Boulogne, daily in 20 min.; the frequency of the service varies according to the volume of traffic, from c. ½ hr. at the height of the summer season to 2–3 times daily in winter.

Charges: cars, £7 10/–£20, motor-cycles 35/ (up to 250 c.c.) and £2 10/ (with side-car, £3 10/); passenger fare £2. The aircraft carry three cars at a time; petrol tanks should be not more than three-quarters full. The charge for bicycles is 5/.
The same company operates two other air ferries: from *Southampton* to *Cherbourg* (daily) and from *Lympne* to *Ostend* (daily in summer), each in 35 min.; cars from £10 10/, motor-cycles from £2 5/, passengers £3 10/, bicycles 7/6.

Road Routes. The following are the chief routes from the Channel Ports to Northern Italy. There are, of course, many alternative routes across the Continent, but the distances given below will provide a fair idea of the comparative lengths of the various routes available.

1. *To Como viâ the St. Gotthard Pass.* From *Calais*, viâ St-Omer, Cassel, Lille, Mézières, Verdun, Metz, Nancy, Mulhouse, Basle, Lucerne, and Goschenen, 605 m.; from *Boulogne*, joining the above route at St-Omer, 613 m.; from *Dunkirk*, joining the Calais route at Cassel, 586 m.; from *Ostend*, joining the above route at Lille, 577 m.; from *Dieppe*, viâ Paris, Sens, Dijon, and Berne, 638 m.

When the St. Gotthard Pass is closed, motor-cars may be transported by train from Goschenen to Airolo through the St. Gotthard Tunnel, at a charge of 24 Swiss fr. for cars up to 2000 kg.; a reduction of 40 per cent. is made if the car is transported on the return journey within 30 days. The return may be made either by the St. Gotthard or by the Simplon Tunnel; in the latter case the reduction is somewhat less. Cars so transported are registered in the same way as ordinary luggage. The passenger fares from Göschenen to Airolo are: 2nd class, 2 fr. 25 c.; 3rd class, 1 fr. 60 c.

2. *To Domodóssola viâ the Simplon Pass.* From *Havre*, viâ Rouen, Evreux, Chartres, Orléans, Bourges, Nevers, Mâcon, Bourg, Geneva, Martigny, and Brig, 624 m.; from *Dieppe*, viâ Paris, Sens, Dijon, Bourg, and as above, 584 m.; from *Calais*, viâ Cambrai, Laon, Reims, Troyes, Dijon, and as above, 618 m.; from *Boulogne*, as above, 626 m.

When the Simplon Pass is closed, motor-cars may be transported by train from Brig to Domodóssola through the Simplon Tunnel, at a charge of 43 Swiss fr. for cars up to 2000 kg.; a reduction of 40 per cent. is made if the car is transported on the return journey within 30 days. The return may be made either by the Simplon Tunnel or viâ Chiasso (frontier station) and the St. Gotthard Tunnel; in the latter case the reduction is somewhat less. Cars so transported are registered in the same way as ordinary luggage. The passenger fares from Brig to Domodóssola are: 2nd class, 4 fr. 30 c.; 3rd class, 2 fr. 40 c.

3. *To Turin viâ the Mont Cenis Pass.* From *Calais*, viâ St-Omer, Arras, Cambrai, Laon, Reims, Dijon, Lyons,

Chambéry, and Modane, 672 m.; from *Boulogne*, as above, 680 m.; from *Dunkirk*, as above, 632 m.; from *Dieppe*, viâ Paris, Sens, Dijon, Bourg, and Modane, 588 m.; from *Havre*, viâ Rouen, Évreux, Chartres, Orléans, Nevers, Mâcon, Bourg, and Modane, 628 m.

When the Mont Cenis Pass is closed (usually Nov.–May), motor-cars may be transported by train through the Mont Cenis Tunnel from Modane to Bardonécchia. The charge for an ordinary car (up to and including 8-seaters) is 3179 fr.; cars should be delivered 1½–2 hrs. before the departure of the train. The passenger fares from Modane to Bardonécchia are 137, 96, and 70 fr.

4. *To Aosta viâ the Little St Bernard Pass.* By the same routes as in Rte. 3 above to Chambéry, then viâ Albertville; from *Calais*, 650 m.; from *Boulogne*, 658 m.; from *Dunkirk*, 610 m.; from *Dieppe*, 566 m.; from *Havre*, 606 m.

5. *To Aosta viâ the Great St Bernard Pass* By the same routes as in Rte. 2 above to Martigny; from *Calais*, 575 m.; from *Boulogne*, 583 m; from *Dieppe*, 541 m.; from *Havre*, 581 m.

6. *To Ventimiglia viâ the Coast Route* (advisable in winter). From *Calais* viâ Amiens, Laon, Reims, Dijon, Mâcon, Lyons, the Rhône Valley, Aix, Cannes, and Nice, 781 m.; from *Boulogne*, as above, 760 m.; from *Dunkirk*, viâ St-Omer, Laon, and as above, 730 m; from *Havre*, viâ Rouen, Evreux, Chartres, Orléans, Bourges, Nevers, Mâcon, and as above, 755 m.

II. PASSPORTS AND CUSTOM HOUSE MONEY AND EXPENSES

Passports, which are necessary for all travellers entering Italy, must bear the photograph of the holder. British passports (charge £1), valid for five years, and renewable from one to five years, are issued at the Passport Office, Clive House, Petty France, London, S.W.1 (open 10–4, Sat. 10–1), or may be obtained for a small additional fee through any tourist agent There are branch Passport Offices at Wellington Buildings, The Strand, Liverpool, 2, and 14 Blythswood Sq., Glasgow, C.2. The wife and children (under 16) of a traveller may be included on his passport without additional charge. In the United States passports are issued by the Bureau of Citizenship, State Department, Washington, D.C.; in the Republic of Ireland by the Ministry of External Affairs, 78 St. Stephen's Green, Dublin (£1; valid as above).

No Swiss, French, Austrian, or Italian visa is required on British and American passports. All visitors are required to register with the police within three days of arriving in the country, but in practice this is done by the hotel proprietor.

Custom House. Luggage entering Italy is examined at the frontier, with the exception of articles registered through to

Bologna, Bolzano, Como, Florence, Genoa, Merano, Milan, Novara, Rimini, Trento, Turin, Venice, Verona, and Viareggio, and to Cortina and Montecatini during the season, which are examined on arrival at their destination. In certain international trains de luxe the customs examination takes place in the train itself, but in all other cases the traveller must attend personally at the custom house (dogana). The following are free from duty: personal belongings, books, table and bed linen in small quantities, arms for personal defence or for shooting game, cameras, 16 mm. ciné cameras, typewriters, sewing machines, gramophones equipped with small quantities of records, objects of value for personal use, and ½ lb. of tobacco in any form. Travellers should always declare the contents of their luggage and the currency in their possession to the customs officials.

Returning travellers may be reminded that all articles purchased abroad are now dutiable or forbidden in Britain, special attention being paid to watches and cameras, but a limited amount of new personal clothing, 200 cigarettes or ½ lb. of tobacco, a half-bottle of wine, and a pocket flask of spirits are usually passed free, if declared Foreign reprints of copyright English books may be confiscated A maximum of 50 lb. of food (not more than 10 lb. of any one kind) may be brought into England without an import licence.

Money. In Italy the monetary unit is the lira (l., originally equal at par to 9½*d*.), subdivided into 100 centesimi (c.). The exchange value of the lira, especially since the Second World War, is much depressed, standing in 1953 at c. 1750 to the £. At present the currency is mainly a paper one, consisting of bank-notes of 1, 2, 5, 10, 50, 100, 500, 1000, 5000, and 10,000 l., issued by the *Banca d'Italia*; small change is provided for by light alloy coins of 1, 2, 5, and 10 l. It is, however, intended to replace all notes below the value of 100 l. by metal coins.

The currency allowance permitted by the British Government for pleasure travel per yearly period (beginning on Nov. 1st) varies from time to time. At the moment (1953) it is £25 for each person (£15 for children under 12), up to £10 of which may be held in foreign notes. In addition, up to £5 in sterling notes may be carried by each person. Residents in Great Britain taking their own car to Italy are entitled to an additional exchange allotment of £15. The travellers' cheques issued by the chief British banks, by Messrs. Thos. Cook, and by the principal American express companies and the Association of American Banks, are the most convenient way of carrying money.

The Italian authorities do not restrict the amount of Italian currency that may be brought into Italy, provided that it be in notes of 1000 l. or less (no note above the value of 1000 l. is valid outside Italy). But not more than 30,000 l. may be

taken out of Italy without a licence. Other currencies may be taken in or out of Italy without restriction, provided the amounts be recorded in the passport by the officials on arrival at the frontier.

Free exchange of foreign currency is not allowed in Italian territory. Travellers may change their foreign currency only at the authorised banks, money changers, travel and tourist agencies, offices of the Italian Automobile Club, and of hotel organisations. If a traveller expects to re-export part of his foreign currency, he must fill up a special form (V 2) on entering the country, stating the quantity and type of his currency.

Personal jewellery (wedding and engagement rings; wrist-watch) and a worn fur coat may be taken out of Britain at the discretion of the customs officers; but valuables beyond this quantity may not be taken out of the country (except by persons not resident in the United Kingdom).

Expenses. A tour in Italy, though the cost of living is higher than in Britain, need not be an expensive affair A satisfactory standard of comfort and cleanliness may be found without going to the most expensive hotels, and on the railways the 2nd class accommodation is invariably excellent; on the long-distance trains the 3rd class carriages are also quite comfortable A tour in average comfort and including an average amount of travelling need not cost more than 30/–40/ a day, and with management and care this sum may be considerably reduced, while patrons of the leading hotels in the large towns will pay appreciably more.

III. TRANSPORT

Railways. The ITALIAN STATE RAILWAYS (F S.—Ferrovie dello Stato), worked by the Italian Government since 1905, have a total mileage of over 10,000 and serve nearly the whole peninsula, though a few independent companies survive, as well as many narrow-gauge and mountain railways not under State control. Most of the main lines and some of the branches are electrified. The trains on these lines are hauled by electric locomotives, unless they are three-coach multiple-unit sets. The latter type of train (sometimes 1st and 2nd class only) is found on several routes, *e g.* on the fastest services between Milan, Florence, and Rome. On important lines not yet electrified Diesel cars work the fastest trains The accommodation in the multiple-unit electric trains and in the Diesel cars is often uniform, the difference of class being indicated by labels in certain sections.

Trains are divided into five categories. 1. *Rapidi* or *Direttissimi* (including *Treni di Lusso*), for which a supplement is payable (approx. 15 per cent. of the

ordinary fare; ticket bought at the same time as the train ticket). These trains normally carry all three classes, with certain restrictions on 3rd class travel; but the international expresses, which come into this category, may have 1st and 2nd class accommodation only. These expresses, made up largely, and sometimes exclusively, of sleeping and restaurant cars of the International Sleeping Car Co, attract a further supplement, which may be considerable; for example: 1st class single fare from London to Turin viâ Calais and Modane, £14 2/9; sleeping car supplement from Calais to Turin £8 17/8. As their name implies, the Rapidi are the fastest trains, and many of them have long runs without a stop; *e.g.* Turin–Genoa, Milan–Verona, Milan–Bologna. Most, but not all, of these trains have restaurant cars.

2 *Treni Diretti*, conveying all classes, stop at the more important stations; they do not, as a rule, have restaurant cars.—3 *Accelerati*, despite their name, are not fast, as they stop at nearly all stations. They usually have 2nd and 3rd class carriages only (sometimes only 3rd class).—4 *Omnibus* trains are even slower and carry 3rd class passengers (occasionally 2nd class as well).—5. *Misti*, slow 'mixed' trains, are found on some branches and have only 3rd class accommodation.

The standard of cleanliness in Italian trains is high. The 1st and 2nd class carriages, though not very roomy, are well appointed; except on the suburban routes, the more modern 'thirds' are upholstered, albeit somewhat frugally, and are not uncomfortable. Seats (1st and 2nd class; in a few instances 3rd class also) may be reserved on the more important trains at Genoa (Brignole and Piazza Principe), Milan (Centrale), Florence (Sta. Maria Novella), and certain other stations, on payment of 150 l. at the station booking-office up to 24 hrs. in advance, or through a travel agency in Italy up to 7 days before departure.—Smoking compartments are labelled 'Fumatori'; passengers may smoke in those marked 'È vietato fumare' (Smoking forbidden) on obtaining the consent of their fellow-travellers. The rule against placing the feet on carriage seats unprotected by newspapers, etc., is rigidly enforced.

Restaurant Cars, operated by the International Sleeping Car Co, are found on the more important expresses; but they must not be expected as a matter of course. Intending travellers should consult the Orario (see below) or enquire beforehand. The cars are available without restriction to holders of 1st and 2nd class tickets; 3rd class passengers are admitted to them for meals. As elsewhere on the Continent, there is only one car for all classes of passenger. The basic charges (subject to alteration) are 400 l. for breakfast and 1250 l. for luncheon or dinner. If a passenger takes a half-bottle of wine with his meal and coffee afterwards, his bill, with the various charges and supplements, may reach the equivalent of £1.

Sleeping Cars of the International Sleeping Car Co. are part of the normal make-up of the international expresses; they are to be found also on some other trains. Normally, the cars have two classes; a 1st class passenger has a compartment to himself, while the 2nd class passenger shares a compartment with one other, in upper and lower berths.

Otherwise the accommodation is identical. On the Scandinavia Express, between Rome and Stockholm, there are also 3rd class compartments, with three berths, one above the other; in Italy this train travels viâ Florence and Milan. Typical supplements are: Turin–Florence, 1st class 5567 l., 2nd class 3373 l.; Milan–Venice, 3743 l., 2425 l.; Milan–Bologna, 3085 l., 2003 l.; Chiasso–Florence, 5018 l., 3153 l.

PULLMAN CARS (1st class only) run on one express train between Milan, Florence, Rome, and Naples, and on another between Milan, Genoa, Ventimiglia, and Cannes. Typical supplements (in addition to the 1st class fare) are: Milan–Rome 1839 l.; Milan–Genoa 509 l.; Milan–Ventimiglia 957 l.; Genoa–Ventimiglia 523 l. The booking fee is 155 l.

FARES AND TICKETS. Except at the most important stations where the booking offices are open all day as in England, the sale of tickets begins 40 min. before the departure of the train (at small stations, 20 min. before). In the chief towns travellers may avoid the queue at the railway station by purchasing their tickets in advance from certain tourist agents, who no longer charge a commission. Platforms are not accessible to those without a railway ticket or a platform ticket (20 l.; obtained from an automatic machine or at the booking office). The ordinary fares on the State railways are based on rates per kilometre, which decrease as the distance increases. Examples of rates for single journeys (1953; subject to amendment) are: 10 km., 1st class, 120, 2nd class 80, 3rd class 55 l., 100 km., 1200, 800, 435 l.; 500 km., 5840, 3900, 2290 l.; 1000 km., 10,880, 7250, 4270 l. Children between 4 and 14 years pay half-fare; children under 4 travel free but are not entitled to a seat. The figures quoted here are in accordance with Scale 1, applicable to ordinary travellers; there are six other scales, progressively diminishing.

The validity of single tickets is reckoned at one day for the first 250 km., then one day for each succeeding 200 km., with a maximum of six days. Tickets from London and from British ports issued by British Railways are available for one month single and two months return. The cost of tickets to Italy bought in England is not deducted from the currency allowance. Journeys of 251–400 km. may be broken once without formality, of 401–800 km. twice; of more than 800 km. three times.

Return Tickets bought in Italy are normally valid for 1–3 days; they cost rather less than twice the single fare, being based on Scale 2 (comp. above). Special return fares at greater reductions are available for families, on market days, for special events, etc., but of these only the last are likely to be of interest to pleasure-travellers; they are usually valid for up to 30 days. 'Travel at will' tickets enable

the foreign tourist to travel as far as he pleases in 10 or 20 days. They are issued at the following rates: 10 days, 1st class £14 2/6, 2nd class £9 8/3, 3rd class £5 17/9; 20 days, £21 3/6, £14 2/6, £8 16/6. For information regarding these special tickets, etc., application should be made at a C.I.T. office or tourist agency; the charges are likely to be raised.

LUGGAGE. Small articles of luggage may be taken by the passenger into his compartment. Larger packages, and bicycles, motor-cycles, and dogs must be registered (min. 50 l.) at the *Ufficio Spedizione Bagagli* (luggage office). The insurance of luggage may also be arranged at a recognised tourist office.—The charge at the *Deposito Bagagli* (cloakroom or left luggage office) is 50 l. per package per day, payable on withdrawal.

TIME TABLES. *Cook's Continental Time Table* (monthly; 7/6) is the leading international time table. The chief Italian time table is the *Orario Generale* (monthly; 600 l.), an official publication of the Italian State Railways, issued by Fratelli Pozzo of Turin; it is obtainable in England (13/6) from B.A.S. Overseas Publications, 22 St. Giles High St., London, W.C.2. The *Edizione Completa* of the Orario Generale includes a section covering the motor-bus services throughout Italy, and costs 1000 l. Both these time tables have also sections dealing with local railways ('ferrovie secondarie'), tramways, and lake, sea, and air services. Smaller and cheaper district time tables are sold at bookstalls and newspaper kiosks. Italian railway time is Central European time, which is one hour in advance of Greenwich time. When 'summer time' is in operation in France and England, the clock times coincide, as summer time has not so far been adopted in Italy. The twenty-four hour system reckoned from midnight (so that 1 p.m. becomes 13 o'clock, etc.) is in operation throughout Italy.

The following GLOSSARY is made up of a few terms that will be found useful when travelling by railway:—

ALARM SIGNAL, segnale d'allarme.
ARRIVAL, arrivo.
BOOKING OFFICE, distribuzione di biglietti
CARRIAGE, carrozza. *Through Carriage*, carrozza diretta.
CHANGE AT, cambiare a.
CLOAKROOM, depósito bagagli.
COMPARTMENT, compartimento.
CONNECTION, coincidenza.
DEPARTURE, partenza.
DINING CAR, carrozza ristorante.
ENGAGED, occupato, preso.
ENTRANCE, entrata.
EXCURSION, escursione, gita.
EXIT, uscita.
EXPRESS, see p. xxxviii.
FIRST CLASS, prima classe.
FREE, libero.
GET IN, salire.
GET OUT, scendere.
GUARD, conduttore.
LINE, binario.
LUGGAGE, bagagli. *Luggage Ticket*, scontrino.
PLATFORM, binario (*i.e.* line) or marciapiede.
PORTER, facchino.
RAILWAY, ferrovia.
REFRESHMENT ROOM, ristorante.
REGISTER (luggage), spedire (bagagli).
RESERVATION OF SEATS, prenotazione dei posti.
RETURN TICKET, biglietto di andata e ritorno.
SEAT, posto.
SECOND CLASS, seconda classe.
SINGLE JOURNEY, solo andata.
SLEEPING CAR, carrozza-letti.
SMOKING CARRIAGE, fumatori.
STATION, stazione.
STOP AT, fermare a.
SUN. AND HOLIDAYS ONLY, giorni festivi.
SUPPLEMENT, biglietto di supplemento, soprattassa.
THIRD CLASS, terza classe.
TICKET, biglietto.
TIME TABLE, orario.
TRAIN, treno.
WAITER, cameriere.
WAITING ROOM, sala.
WATER-CLOSET, ritirata (uomini, donne; signori, signore).
WEEKDAYS ONLY, giorni feriali.

Road Transport. In Italy, as elsewhere, the development of road transport has been rapid in recent years. In the cities and towns, as a rule, motor-buses run on the longer routes, while short urban services are still mainly worked by trams or trolley-buses, though even the shorter routes in some provincial towns have been taken over by motor-buses. From every large centre radiate motor services, some of them extending for scores if not hundreds of miles. Furthermore, the closing down of unremunerative branch railway lines in various parts of the country has necessitated the institution of motor-bus services in replacement. A motor-bus time table—the *Orario Generale degli Autoservizi*—is issued half-yearly (1000 l.) by Fratelli Pozzo of Turin; the *Edizione Completa*, by the same publishers, covers all forms of public transport. Regional sections of it cost 150 l. each.

There are two main types of public motor vehicle: the ordinary *Motor-Bus*, the fares on which are moderate and often little more than corresponding 3rd class railway fares, and the *Bus de Luxe*, or motor-coach, on which the fares are usually higher than corresponding 1st class railway fares. Nearly all the vehicles of the first type and all those of the second are single deckers

The ordinary motor-bus, which is far more common than its de luxe rival, has comfortable seats, but the tiers of seats are too close for enjoyment and, with all seats occupied, there is not much room for tall or stout passengers. Overcrowding is not uncommon If the vehicle is joined at the starting point, seats may sometimes be booked in advance for a small extra fee. If a journey of several hours is contemplated, travellers should bring food and drink with them, as the stops en route—even on journeys of six or seven hours—are usually short (5–10 min. in towns, momentary elsewhere). There are, however, numerous special long-distance motor-bus services, with somewhat higher fares, and on some routes of these a halt of 1–1¼ hr. is arranged for a meal

Coaches de Luxe, sometimes known as *Autopullman*, operate on some routes, *e.g* Genoa–Florence, Milan–Rapallo, Milan–Venice, Venice–Florence These vehicles are roomy and comfortable; some of them have radio and a bar presided over by a hostess who acts also as guide. These coaches stop at selected points for meals and sightseeing. The relatively high cost of fares is partly offset by the fact that the coaches arrive in and depart from the centre of a town, thus eliminating in many instances the cost of a taxi from or to a station, which must be added to the cost of railway travel.

As well as the regular bus and coach services, there is a wealth of circular tours by coach from the principal cities of N. Italy. Some of these are listed, under *Gran Turismo*, in

the Orario; but intending passengers should enquire beforehand at the appropriate travel agency.

Steamers. A pleasant way of exploring the long coastline of Italy (though the services have been somewhat curtailed since the war) is by steamer; while for the islands of the Venetian Lagoon and elsewhere they afford the only means of access. Regular steamer services, in connection with the trains, ply also on the great lakes of Lombardy—Maggiore, Lugano, Como, and Garda—as well as on the lakes of Iseo and Orta. Full particulars of the lake-steamers, and of the principal routes on the Venetian Lagoon, are given in the sections dealing with these places.

Longer coastal voyages are made by the following steamship companies: (*a*) *Società di Navigazione Tirrenia*, from Genoa to Leghorn (weekly), going on to Sardinia and Sicily (fortnightly), and from Genoa to Venice (fortnightly) viâ Savona, Imperia, Leghorn, S. Italian ports, and Trieste; (*b*) *Società di Navigazione Fiumana*, from Trieste to Ancona (weekly), with calls at Ravenna and Rimini.

Air Services. The following are the chief internal air services in N. Italy, operated by either the Alitalia or the Linee Aeree Italiane (L.A.I.) companies:—

(*a*) Milan to *Rome* (290 m. in 1¾ hr.; 11,600 l.), several times daily.

(*b*) Milan to *Venice* (151 m. in 1 hr.; 5350 l.), daily.

(*c*) Milan to *Pisa* (79 m. in 1 hr.; 5900 l.), weekdays only.

(*d*) Venice to *Rome* (251 m. in 1¾ hr.; 9550 l.), weekdays only.

(*e*) Venice to *Florence* (85 m. in 1 hr., 4400 l.), weekdays only.

(*f*) Venice to *Trieste* (67 m. in ½ hr.; 2500 l.), weekdays only.

IV. TOURIST ASSOCIATIONS AND INFORMATION OFFICES

The **Italian Touring Club** (*Touring Club Italiano*, or *T.C.I.*), founded in 1894 by the late L. V. Bertarelli, is a useful and influential organisation with a membership of 400,000; its headquarters are at Milan (10 Corso Italia). To those of its members who plan a visit to Italy, the T.C.I. gives information about hotels, restaurants, garages, roads and other means of communication, assistance in the matter of customs formalities, and legal advice in any difficulties that may arise in the course of a tour. The annual subscription is 1100 l. (13/ or $1.80), the entrance fee 200 l. (2/6 or 35 cents). Among its many publications are the *Guida d'Italia*, an excellent and detailed series of 21 volumes (in Italian), and various editions

of maps (see p xxx). The area covered by this guide is dealt with in the following volumes of the *Guida d'Italia*, which will prove a most useful supplement for anyone wishing to study a particular district: *Piemonte* (1940; 2400 l.); *Lombardia* (1939; 2400 l.); *Liguria* (1952; 2800 l.); *Veneto* (new edition in preparation); *Venezia e Dintorni* (1951; 2000 l.); *Venezia Tridentina e Cadore* (1939; 1800 l.); *Venezia Giulia* (1934, 1400 l.); *Emilia e Romagna* (1935; 1600 l.); *Firenze e Dintorni* (1950; 1600 l.); *Toscana* (Florence excepted; 1935, 1800 l) Members of the T.C.I. may obtain the volumes at half the published price.

The **Italian State Tourist Office,** 201 Regent St., London, S.W.1, the U.K. delegation of the *Ente Nazionale per le Industrie Turistiche* (E.N.I T; head office, 2–6 Via Marghera, Rome), provides gratis a large amount of information, including booklets, folders, and other literature, of interest to those contemplating a visit to Italy. The E.N.I.T. has offices also in many other countries, including France (23 Rue de la Paix, Paris, also at Nice and Marseilles), U.S.A (21 East 51st St., New York), and Australia (350 George St., Sydney, N S W.). It publishes an annual guide, the *Annuario Alberghi d'Italia*, to hotels and pensions throughout Italy, classified according to regions and giving the category (see p. xlvi) of every hotel and pension listed, with charges for rooms and board, as well as an instructive introduction (in Italian, French, English, Spanish, and German), explaining the various regulations governing the stay in Italy of foreign tourists. The Annuario is obtainable (7/) at the London office, and is freely on sale in Italy (600 l.).—Numerous *Enti Provinciali per il Turismo* will be found in the provincial capitals and other important towns in N. Italy, and these give prompt, courteous, and valuable assistance to callers, whose enquiries are facilitated by the discovery that one or more members of the staff usually speak English or French. In some towns there is also (or instead) an *Azienda Autonoma di Soggiorno*, and, in watering places, an *Azienda Autonoma di Cura*, providing specialised information —Other travel information, particularly with regard to the Italian State Railways, is provided by *C.I.T.* (*England*), *Ltd.*, 66 Haymarket, S.W.1, the London branch of the **Compagnia Italiana Turismo** (head office, 68 Piazza dell'Esedra, Rome)

Tourist Agents. Intending travellers who wish to be spared the trouble and anxiety connected with the planning of a journey abroad will doubtless call on the services of one or other of the numerous tourist agents These organisations, for a small fee, obtain travel tickets, make hotel reservations, deal with the problems of foreign currency, and, if desired, arrange tours for individuals or parties. A selection of agents

in London is given below; several have branches in other towns.

Thomas Cook & Son, 45 Berkeley St., W.1, 81 Cheapside, E.C.2, 98 Gracechurch St., E.C.3, 122 High Holborn, W.C.1, 100 Leadenhall St., E.C.3, 108 Fleet Street, E.C.4, 145 Oxford St., W.1, 125 Pall Mall, S.W.1, 170b and 378 Strand, W.C.2, and at several leading hotels and stores; *American Express*, 6 Haymarket, S.W 1; *Italian Travel Bureau*, 203 Regent St., W.1.; *Dean & Dawson*, 81 Piccadilly, W.1, 163 Fenchurch St., E.C.3, etc.; *Frames' Tours*, 25 Denmark St., W.C.2, etc.; *Global Tours*, 175 Regent St., W 1, 22 Liverpool St, E C.2, etc.; *Globe Travel*, 3 Regent St., S.W 1, *Sir Henry Lunn*, 239 Vauxhall Bridge Road, S W.1; *Polytechnic Touring Association*, 309 Regent St., W.1; *Workers' Travel Association*, 49 Cannon St., E.C.4.

V. POSTAL INFORMATION

	In Italy	*Abroad*
LETTERS	25 l. per 15 gr.	60 l. (France 25 l.) per 20 gr.
POST CARDS	20 l.	35 l.
PICTURE POST CARDS	10 l. with signature only or with 5 words of greeting.	12 l. with signature only; 35 l. with 5 words of greeting.
PRINTED MATTER	5 l. for 50 gr.	12 l. for 50 gr.
PARCELS	90 l up to 1 kg., 170 l. up to 3 kg.; 250 l. up to 5 kg.; 410 l. up to 10 kg.	See below.
REGISTRATION	45 l.	65 l.
EXPRESS FEE	60 l.	85 l.
TELEGRAMS	14 l. per word (minimum 10 words).	See below.

In the chief towns of provinces the main post office is open rom 8 a.m. to 8 p.m. or even later; other post offices usually lose for 2 or 3 hrs. in the afternoon. Letter-boxes are usually narked 'lettere' (for letters and post cards), 'stampe' (for rinted matter), or 'città' (for delivery in the town only). Postage stamps ('francobolli') are obtainable at tobacconists' hops as well as at post offices.

PARCELS for abroad must be registered and their value eclared; the maximum weight allowed is 10 kg. for Great Britain and 20 kg. for the U.S.A. The postal charge (frequent hanges) varies with the weight and the destination.

TELEGRAMS to Great Britain, 65 l. 49 c. per word ; to the U.S.A., charges vary according to the State, to New York (viâ Italo Radio) 217 l. 56 c. per word, to Switzerland 42 l. 18 c. per word.

Letters may be sent by AIR MAIL within Italy for the additional charge of 10 l. per 5 gr ; to countries in Europe for an additional charge of 25 l. per 5 gr , to Tunis, 30 l. per 5 gr. Airmail letters, with the necessary stamps and an airmail label, may be posted in any letter-box.

Correspondence marked ' fermo posta ' (to be called for) may be addressed to any town post office (to the chief post office only in the larger cities) and is handed to the addressee on proof of identity (passport preferable). A fee of 10 l. is charged. The surname of the addressee should be very clearly written, and no ' Esq ' should be added.

VI. HOTELS AND RESTAURANTS

Hotels. There are five official categories of hotel in Italy: de luxe, and first, second, third, and fourth class. In country districts will occasionally be found the modest *locanda*, or inn graded below the fourth class De luxe and first class hotels usually live up to their name, but they are relatively scarce, except in the largest towns and most fashionable resorts. In some localities the second class hotels deserve upgrading; in others they may disappoint Occasionally even a third class hotel may give first-rate accommodation and service. In the smaller towns the hotels may be very plain, but a high standard of cleanliness is general, the meals are usually passable, and the wines, though of purely local reputation, sometimes excellent.

The prices quoted in this guide are based on tariffs current in 1951, and in general are the maximum to be expected ; so that careful enquiry when booking a room may sometimes obtain one more cheaply. They must not be taken as absolutely authoritative, but only as a basis for calculating expenses, for prices in Italy, as elsewhere, still have a tendency to rise. The current charges are detailed in the *Annuario Alberghi d'Italia* (see p. xliv). Hotel keepers are bound to conform to the prices quoted in this, and these must be prominently displayed in the hotels (usually in the rooms themselves). It is important to realise that the prices do *not* include : (*a*) central heating, from c. 200 l. per day in winter, (*b*) the fixed charge for service, which is 15 per cent. of the hotel bill ; (*c*) the visitors' tax (' imposta di soggiorno '), which varies from 5 to 60 l. per day according to the category of the hotel ; and (*d*) a revenue

tax of 3 per cent. of the bill (exclusive of visitors' tax and of service). Since the charge for service is fixed, further gratuities to indoor servants are unnecessary. On top of these charges, there is a special revenue tax of 8 per cent. in de luxe hotels and 6 per cent. in first-class hotels on all food and drink ordered in a bar, and the same tax is levied on non-residents taking meals at such hotels.

Hotels Meublés (*Alberghi d'Alloggio*) are sometimes convenient, and in the largest towns they are often thoroughly comfortable.—Pensions abound in the larger towns and resorts, especially in Florence, the Riviera resorts, and at Merano and other health resorts. These houses offer the same advantages and disadvantages as in other countries. The traveller who wishes to improve his spoken Italian will do well to arrange for a stay in a good Italian pension, where the charges are usually moderate and the fare excellent.

Restaurants. Excellent restaurants are found in the larger towns, and their table-d'hôte meals are often served at a price lower than in hotels of a corresponding class *A la carte* meals are still rather more usual in the smaller restaurants; the menu is sometimes displayed outside, with the prices indicated. Certain small restaurants ('trattorie,' see below) in out-of-the-way places still have no written menu, and the list of dishes for the day is recited by the waiter; in such cases it is not customary to ask the prices of the several dishes. Restaurant meals, on the whole, are considerably dearer than in England, a simple three-course luncheon or dinner usually costing the equivalent of 10/ or more. On the other hand, the helpings are lavish and their quality superior, even if the presentation is occasionally naïve and the oily content rather too exuberant for northern tastes

The pattern of meals in restaurants tends towards uniformity; 'pasta asciutta' in one of its forms (see below), followed by boiled or fried meat with or without vegetables, cheese, and fruit. For dinner, which is generally a less important meal than luncheon, soup (especially 'pasta in brodo' or 'minestrone') is usually served in preference to the pasta. The visitor who is unwilling to spend a large part of his currency allowance on meals is recommended to eat at a *Trattoria*, which is simple and unpretentious, and is often excellent. Hot food, frequently eaten standing, can be found at even less cost in a *Rosticceria*, a kind of snack bar where the food is cooked in sight of the clients. The simplest kind of meal, consisting of coffee, bread, and eggs or pasta, can often be had quite cheaply in a *Latteria*, or dairy. In most restaurants the service charge is included in the bill, thus dispensing with the necessity for calculating gratuities.

Red or white table wine is the usual beverage, and a 'quarto rosso' or 'quarto bianco' (*i.e.*, ¼-litre of red or white wine) is usually sufficient for one person, the wine being strong enough to stand dilution with water. The ordinary water

of the N. Italian towns is by no means as dangerous a beverage as some suppose; cautious travellers, however, will find a large variety of good local mineral waters.

Food and Wine. The chief speciality of Italian cookery is the *pasta asciutta*, that is to say flour paste served in various forms with meat and vegetables, and usually sprinkled with cheese to taste. The cuisine of Bologna is particularly famous for its variety of pastes: *tagliatelle*, *ravioli*, and *tortellini*, all '*alla bolognese*', being favourite dishes, while the *agnolotti* of Piedmont are similar in style. *Polenta*, a sort of maize-flour cake, is much favoured in Lombardy and Tuscany; and the *frutti di mare* of the Genoese and Venetian coasts consist of various kinds of fish and shellfish mixed together; *calamaio*, or cuttlefish, is another seaboard dish.

The best wines of N. Italy, usually rather expensive, are, in Piedmont, *Barolo*, *Nebiolo*, *Barbera*, and the lighter *Grignolino*, all red, from the hillsides around Asti, which produce also the well-known *Asti Spumante*; the red Valtellina wines of Lombardy, notably *Sassella*; *Valpolicella* and *Soave*, from Verona. *Chianti* from the Tuscan hills is famous throughout the world and is usually served in the picturesque fiaschi with their straw covers. Also important and not expensive is *Lambrusco*, in Emilia.

The MENU which follows includes a large number of the dishes likely to be met with:—

Antipasti, Hors d'œuvres.
Prosciutto e melone, Ham and melon.
Tonno con olive farcite, Tunny and stuffed olives.
Salame con funghi e carciofini sott'olio, Salami with mushrooms and artichokes in oil.
Tartine al salmone affumicato, Smoked salmon and bread and butter.
Scampi, Crayfish.

Minestre, Soups.
Agnolotti al sugo, Ravioli with meat sauce.
Tagliatelle alla bolognese, Strips of macaroni.
Lasagne al prosciutto e funghi, As above with ham and mushrooms.
Minestrone alla toscana, Vegetable soup with *pasta* or rice.
Risotto alla milanese, Rice with saffron.
Zuppa di pesce, Fish soup.

Pietanze, Entrées.
Bistecche alla cacciatora, Fried beef steak.
Arrosto di maiale, Roast pork.
Fegato alla veneziana, Veal liver, cut thin.
Cervella alla napoletana, Brains.
Fritto di cervella e animelle, Fried brains and sweetbreads.
Ossobuco alla milanese, Marrow bones.
Manzo bollito (lesso), Boiled beef.
Pollo alla cacciatora, Chicken.
Pollo lesso, Boiled chicken.
Stufatino alla romana, Stew.
Tacchino arrosto in forno, Roast turkey.
Testina di vitello, Calf's head.
Aragosta con mayonnaise, Lobster mayonnaise.
Fritto di pesce, Fried fish.
Fritto misto, Mixed grill.

Contorni (legumi), Vegetables.
Insalata verde, Green salad.
Funghi trifolati, Mushrooms.
Spinaci al gratin, Spinach au gratin.
Carciofi fritti, Fried artichokes.
Finocchi in tegame, Fennel.
Melanzane ripiene, Stuffed aubergines.
Fagioli all'uccelletto, Beans.
Patatine fritte, Fried potatoes.
Piselli, Peas.
Pomidori ripieni, Tomatoes with rice.
Peperoni alla provençale, Peppers.
Cardoni fritti, Fried artichoke suckers.

Dolci, Sweets.
Crostata, Fruit tart.
Zuppa inglese, Trifle.
Panettone, Milanese sweetmeat.
Torta Margherita, Tart.

Frutta, Fruit.
Fragole con panna, Strawberries.
Mele, Apples.
Pere, Pears.
Banane, Bananas.
Macedonia di frutta, Fruit salad.
Aranci, Oranges.
Ciliege, Cherries.
Pesche, Peaches.
Albicocche, Apricots.
Uva, Grapes.

Cafés. The principal cafés in the larger towns are cheerful and animated, and are well frequented at most hours of the day, but especially on fine evenings. Some of them are provided with orchestras. The smaller cafés, commonly

called *bars*, seldom have seats. The black coffee (' espresso ') is invariably excellent; the 'cappuccino' is perhaps the commonest form of white coffee. Besides coffee, beer, and liqueurs, cakes and light refreshments are usually provided, and the ices are particularly good. A gratuity is expected for refreshments taken sitting down, but never for those taken at the bar.

VII. MOTORING

Motorists and motor-cyclists intending to visit Italy will save much trouble by joining the *Automobile Association*, the *Royal Automobile Club*, the *American Automobile Association*, the *American Automobile Touring Alliance*, or other club accredited by the Reale Automobile Club d'Italia or the Touring Club Italiano. In exchange for a deposit or guarantee of the amount of the customs dues on the car, these societies issue to their members a ' triptyque ' or entry-permit (' carnet de passages ', when it applies to more than one country), which reduces the frontier formalities to a minimum. They furnish travellers also with the international driving licences and with the nationality and descriptive plates required by the terms of the International Convention On presentation of his valid membership card of the home motoring organisation, the motorist can obtain information and general advice from the Reale Automobile Club d'Italia and the Touring Club Italiano, which have offices in all the principal towns of Italy.

The motoring regulations of Italy do not require any alteration in the standard equipment of British registered cars except that minor adjustments are necessary to the forward lighting of vehicles to conform to the right-hand rule of the road; the rear light should be changed to the centre or the near side or an additional light fitted. There is no limit of speed on touring cars in Italy, the regulations requiring only that the driver shall constantly keep the vehicle under control and drive with due care and attention so as to be capable of dealing with any emergency. Sometimes, however, local authorities fix speed limits, and these are clearly indicated by signposts. Many Italian cities impose a 24-hour silence rule and the use of motor-horns is forbidden. The areas where such restrictions apply are indicated by the conventional sign depicting a motor-horn with a red bar across it.

The Rule of the Road in Italy is to keep to the right and overtake on the left.

Petrol and Petrol Coupons. Two kinds of petrol are sold in Italy: ordinary and Super. The average prices per 5

litres (1.1 gallon) are: ordinary 640 l., Super 690 l.; the visiting motorist can, however, obtain special petrol coupons by means of which the respective prices are reduced to 450 and 500 l. These coupons may be bought in London from the E.N.I.T. office (see p. xliv), from the chief Italian frontier posts, and in Italy from the provincial Automobile Club offices; they are issued in units of 5 and 10 litres, and are available in advance for a maximum of 10 days. Only a certain quantity of petrol per day, however, is available at the cheap rate, the maximum is 30 litres for private motor-cars, 10 litres for motor-cycles The coupons are exchangeable for petrol any time within 90 days of the date of purchase (or in the first place, of entry into Italy), and as they have been bought outright no further cash transaction takes place at garages and filling stations. With the initial supply of coupons a Petrol Card is issued, giving particulars of the car and the international documents. This card must be produced for any supplementary purchases of coupons up to the limit, and finally at the frontier on leaving Italy to obtain a refund on any unused coupons.

ROADS IN ITALY are amongst the finest in Europe, great improvements having been made since their construction and maintenance were placed under the control of one organisation, known as l'Azienda Autonoma Statale della Strada. Main highways are almost invariably characterised by tarred surfaces, banked corners, easy gradients and an admirable system of kerb-marking with black and white stripes, which greatly lessens the dangers of night driving on sinuous or hilly stretches. The AUTOSTRADE, or toll-highways, are specially engineered roads on which only pneumatic-tyred vehicles are permitted. They radiate from Milan to Turin, Sesto Calende, Varese, Como, and Bergamo and Brescia, from Genoa to Serravalle Scrivia, Florence to Viareggio and Pisa, and Padua to Venice. When the section between Brescia and Padua is built, an arterial speedway across Northern Italy, from Turin to Venice, will be provided. The toll charges on these roads vary with the h.p. of the vehicle and the distance to be travelled. Specimen charges: Milan–Turin, with car of h.p. above 12 but not exceeding 20, 210 l.; Milan–Como, with car of 12 h.p or less, 50 l.; supplement for night travel, 35 l.

Glossary of Motoring Terms. The following short glossary of motoring terms is intended to be a help in time of trouble, in out-of-the-way places where English is not understood.

AXLE, asse.
BACKFIRE, ritorno di fiamma.
BEARING, cuscinetto. *Ball-Bearings*, cuscinetti a sfere.
BOLT, bullone.
BONNET, cuffia
BRAKE, freno. *To tighten, loosen, brake*, stringere, allentare, frenare.
BROKEN DOWN, rotto.
BUCKLED WHEEL, ruota storta.

Camshaft, álbero a camme.
Carburettor, carburatore.
Chain, catena.
Clutch, innesto. *Slipping*, che slitta.
Cock or **Tap**, rubinetto.
Cog-wheel, ruota dentata.
Coil Ignition, accensione a bobina.
Condenser, condensatore.
Connecting-Rod, biella.
Crank, manovella **Crank-Pin**, bottone della manovella.
Differential, differenziale
Distributor Arm, distributore
Eccentric Rod, biella dell'eccentrico.
Exhaust, scappamento. *Open exhaust*, scappamento libero.
Firing, accensione
Friction, frizione.
Gear, ingranaggio. *In gear*, cambio innestato. *Out of gear*, cambio in folle, cambio disinnestato.
Hood, soffietto.
Horn, tromba.
Hub, mozzo
Ignition, accensione
Induction (Intake) **Valve**, valvola di aspirazione.
Jack, cricco.
Lamp-Bulb, lampadina.
Lever, leva.
Lifting-Tackle, palanco.
Lighting System, *to go over*, ripassare l'impianto di illuminazione.
Lubricating Oil, olio lubrificante
Misfire, perdere colpi.
Mudguard, parafango.
Nut, dado.
Oil, olio, motor-oil.
Packing, guarnizione.
Patches (rubber), toppe (di gomma).
Pedal, pedale.
Petrol, benzina.
Pipe, tubo.
Piston-Pin, caviglia del pistone.
Plug, tappo
Pressure-Gauge, manómetro.
Puncture, foratura.
Radiator, radiatore
Repairs, riparazioni.
Rim, cerchio.
Rubber, gomma. *Rubber solution*, soluzione di gomma.
Screw, vite.
Shaft, álbero.
Silencer, silenziatore
Skid, slittamento
Socket, manicotto.
Spanner, chiave.
Sparking-Plug, accenditore.
Split Pins, copiglia.
Spoke, raggio.
Spring, molla.
Sprocket-Chain, catena dentata.
Steering-Wheel, volante.
Stuffing-Box, manicotto (di tenuta).
Switch, commutatore, interruttore.
Tappets, camme. *To adjust tappets*, regolare le camme.
Throttle, acceleratore.
Tyre, gomma. *To pump up tyre*, gonfiare i pneumatici.
Valve, válvola
Vice, morsa.
Washer, rosetta.
Wrench, Adjustable, chiave inglese.

VIII. GENERAL HINTS

Season. The best season for a visit to the greater part of Northern Italy is May and early June. The earlier spring months, though often dry and sunny, are sometimes unexpectedly chilly, with strong northerly winds, while the height of summer is unpleasantly hot, especially in the Po valley. Late September and October can be delightful, but are often marred by heavy rain. A refuge from the summer heat can be found in the Alpine valleys of Piedmont, Lombardy, and Venezia Tridentina, while the winter sports season in the high Alpine resorts is becoming more popular every year. Seaside resorts are frequented from mid-July to mid-September; before and after this season many hotels are closed and the bathing-beaches are practically deserted.

Plan of Tour. Northern Italy has such variety of charm and interest that a fair acquaintance with it can hardly be made in less than a month. Whether he is searching for the beauties of nature or for the works of the great artists of the past, the traveller is presented with an almost bewildering series of alternatives; the following month's tour is included merely to serve as a basis for the exploration of the country, and can of course be modified to suit individual tastes.

Entering Italy by the Mont Cenis route, proceed direct to Genoa (2 days)—Pisa (1 day)—Lucca or Pistoia (1 day)—Florence and excursions (5 days)—Bologna (1 day)—Ravenna (1 day)—Ferrara (1 day)—Padua (1 day)— Venice (4 days)—Venice to Cortina and thence by the Dolomites road to Bolzano and Trento (3 days)—Lake of Garda (1 day)—Verona (2 days)—Bergamo (1 day)—Milan (2 days). Thence the return may be made either viâ the Lake of Como (2 days) and the St Gotthard route or viâ Lago Maggiore (2 days) and the Simplon route.

The above tour omits Turin, with its fine collections of ancient art, and many of the interesting cities of Emilia and Lombardy. From Bologna the route Modena–Parma–Mantua–Verona–Vicenza–Padua may be followed to Venice (c. 5 days). Lovers of mountain scenery may approach Milan from Bolzano viâ Merano, the Stelvio Pass, and the Valtellina, or by Malè, the Tonale Pass, and the Valtellina. A good alternative way of leaving Italy is viâ Turin, Aosta, and the Great St. Bernard Pass.

Language. Familiarity with the Italian language will add greatly to the traveller's profit and enjoyment, but those who know no language but English and a little French or German can get along quite comfortably in the main tourist resorts. Even a few words of Italian, however, are a great advantage, and the native courtesy of the Italian race is always at the disposal of the visitor in difficulties with the language. German is readily spoken in most of the districts formerly occupied by Austria. Below follows a simple series of instructions for pronouncing Italian words.

CONSONANTS are pronounced roughly as in English with the following exceptions: c and cc before e and i have the sound of ch in chess; sc before e and i is pronounced like sh in ship, ch before e and i has the sound of k; g and gg before *e and i are always soft, like j in jelly; gh is always hard, like g in get;* gl is nearly always like lli in million (there are a few exceptions, *e.g.* negligere, where it is pronounced as in English); gn is like ny in lanyard; gu and qu are always like gw and kw. S is hard like s in six except when it occurs between two vowels, when it is soft, like the English z or the s in rose; ss is always hard. Z and zz are usually pronounced like ts, but occasionally have the sound of dz before a long vowel.

VOWELS are pronounced much more openly than in Southern English and are given their full value. There are no true diphthongs in Italian, and every vowel should be articulated separately.

The ACCENT normally falls on the last syllable but one; modern Italian practice requires that in exceptional cases the stress should be marked with a printed or written accent-sign; but this is by no means universally observed, except when the accent is on the last syllable, where it is always marked: *e.g. città.* In this volume irregular accents have been indicated on the less well-known place names: *e.g.* Spézia is accented, but Pavia, where the accent falls on the last syllable but one—the i—is not.

Museums, Churches, and Public Buildings are very often

closed for a considerable period (12 to 2 or 3) in the heat of the day, though the most important churches are almost always open during daylight hours, and most museums are open without a break in winter (10 to 4 are very usual winter hours, while 9.30–12.30 and 3–6 are typical summer hours of admission). Museums are usually open free on Sun. morning, and closed on Sun. afternoon and on public holidays (see below). Chapels and oratories are often open only in the early morning, before 8, but it is usually possible to find the caretaker, who often lives in the immediate neighbourhood. In most churches the closed chapels, crypts, treasuries, etc., are shown by a sacristan, who should be given a small remuneration for his services. Courteous visitors will not attempt to explore churches during office.

Newspapers. Italian newspapers (usually 25 l.) are sold in the streets of all towns, the most widely read in Northern Italy are the *Nuovo Corriere della Sera* of Milan, the *Stampa* of Turin, and the *Giornale d'Italia* and *Messaggero* of Rome. Foreign newspapers are obtainable at central street kiosks and railway stations.

Public Holidays. The chief general holidays in Italy are New Year's Day, Jan. 6th (Epiphany), Mar. 19th (St. Joseph), Apr. 25th (Liberation Day), Easter Sunday and Monday, June 2nd (Proclamation of the Republic), June 29th (SS. Peter and Paul), Ascension Day, Aug 15th (Assumption), Nov. 1st (All Saints' Day), Nov. 4th (Victory Day, 1918), Dec. 8th (Conception), and Christmas Day. Each town keeps its Patron Saint's day as a holiday, *e.g.*: Apr. 25th (St. Mark) at Venice, June 24th (St John Baptist) at Florence, Genoa, and Turin, Oct. 4th (St. Petronius) at Bologna, Dec. 7th (St. Ambrose) at Milan.

Tobacco. The manufacture and sale of tobacco is a state monopoly in Italy; but foreign tobacco and cigarettes are sold in the chief tobacco-shops ('rivendite' or 'spacci di sale e tabacchi') of the larger towns. The tax on imported tobacco is high and the traveller will save considerably by smoking the home-grown product

The Italian cigars most suited to the British palate are *Minghetti*, *Medianitos*, *Trabucos*, *Londres*, and *Regalia Londres*, all 150 l. each.—Cigarettes include the favourite *Macedonia* (190 l. per packet of 10), *Macedonia Oro* (230 l.), and *Macedonia Extra* (260 l.); also *Giubek* (220 l.), *Eva* (280 l.), *Serraglio* (300 l.), *Rosa d'Oriente* (310 l.), and *Avana* (made of cigar tobacco, 250 l.). A very fair tobacco for pipe-smokers is *Trinciato Medio* (300 l. per packet of c. 1 oz.). Wax matches ('Cerini') cost 30 l. per box, safety matches ('Svedesi') 15 l.

IX. EXPLANATIONS

TYPE. The main routes are described in large type. Smaller type is used for branch-routes and excursions, for historical and preliminary paragraphs, and (generally speaking) for descriptions of minor importance.

ASTERISKS indicate points of special interest or excellence. DISTANCES are given cumulatively from the starting-point of the route or sub-route.

HEIGHTS are given in the text in English feet, on the maps in metres

POPULATIONS are given according to the provisional figures for 1950.

ABBREVIATIONS. In addition to generally accepted and self-explanatory abbreviations, the following occur in the Guide:

Alb = Albergo
B = Breakfast
c. = circa
C.A.I. = Club Alpino Italiano
C.I.T. = Compagnia Italiana Turismo
cent. = century.
D. = Dinner
E.N.I.T. = Ente Nazionale per le Industrie Turistiche.
fl. = floruit.
fr. = franc.
gr = gramme
kg. = kilogramme
km = kilometre.
l. = lira (pl lire); left
L = Luncheon
m = mile.
Pal = Palazzo.
pens = pension (i.e., board and lodging).
Pl. = Plan
Pza = Piazza.
r = right
R. = Room.
Rif = Rifugio (mountain hut)
Rte. = Route.
SS = Santi or Saints.
T.C.I. = Touring Club Italiano.
V = Via (street).

For abbreviations of Italian Christian names, see p. 463, for glossary of art terms, see p. xxviii; of motoring terms, see p. l; of railway terms, see p. xli

I. PIEDMONT AND LIGURIA

1. WESTERN PIEDMONT

A. From Modane to Turin

Road, 71 m. (114 km.), crossing the Mont Cenis Pass.—14¼ m. *Lanslebourg*.—20½ m. *Mont Cenis Pass*.—38 m. (61 km.) **Susa**.—42½ m. *Bussoleno*.—56 m. *Avigliana*.—62 m. *Rivoli*.—71 m. **Turin**.

Railway, 66 m. (106 km.), viâ the Mont Cenis Tunnel, in 2–2¾ hrs. Luggage and passports are examined at Modane. The first Italian station is Bardonècchia, and at Oulx, the next important station, the railway joins the road from Briançon

to Susa (see Rte. 1c). At Bussoleno (junction for Susa) it joins the Mont Cenis road. This route is followed by through trains from Paris to Rome and from Bordeaux to Milan.

The *Mont Cenis Tunnel* or *Tunnel du Fréjus*, nearly 8 m. long, in which we cross the Franco-Italian frontier, begun in 1857 and finished in 1871 on the plans of the engineers Sommeiller, Grandis, and Grattoni, was the first great Transalpine tunnel. The two lines of rails are 7 m. 1050 yds. and 7 m. 1725 yds. long, and reach a summit level of 4249 ft The descent from Bardonécchia to Bussoleno lies through the picturesque glen of the Bardonécchia and Dora Riparia rivers.

Modane village, and thence viâ (14½ m.) *Lanslebourg* (French custom-house) to (20½ m.) the **Mont Cenis Pass** or *Colle del Moncenisio* (6831 ft.), see the *Blue Guide to Southern France*.

The Mont Cenis Pass is one of the historic passes over the Alps, crossed by Pepin the Short (755), Charlemagne (774), and Charles the Bald (877) and many other sovereigns with their armies Hannibal probably crossed by the *Col du Clapier*, 6 m S. The carriage road was constructed by Napoleon in 1803–13, The pass was attacked by the Italians in June, 1940, but resisted all attempts to storm it. In 1947 the frontier was shifted some 6½ m. farther S.E. Motor-buses run between the Lac du Mont-Cenis and Susa on Mon , Wed , Sat. and Sun.

Descending we pass the *Lac du Mont-Cenis* and (23½ m) the *Hospice du Mont-Cenis* (6332 ft.), frequented before the war in both summer and winter seasons.

The hospice was founded by Louis the Debonair in 825. Its fortified structure is divided into two parts by a chapel. The N. wing, added by Napoleon, is occupied by a police post. The hospice proper (to which poor travellers only are admitted) is in the S wing. Visitors were shown a room once occupied by Pope Pius VII, and also Napoleon's room, with the original furniture.

About 2½ m. beyond (24½ m.) *La Grand' Croix*, the French frontier post, we cross the actual frontier—We descend in zigzags past (29 m.) *Bar* and (31½ m.) *Molaretto* (3740 ft.), with the Italian custom-house.—38 m. (61 km.) **Susa** (1650 ft. ; *Hot. Sole, Stazione*, L or D. 400, pens. 1300 l.) is an interesting old town (5895 inhab.) on the Dora Riparia.

Susa, the Roman *Segusio*, was the seat of the Gaulish chief Cottius who received the dignity of prefect from Augustus and gave his name to the surrounding *Cottian Alps* (Alpi Cózie) The town was burned in 1173 by Barbarossa in revenge for the repulse of an assault in 1168.

The *Cathedral of San Giusto*, a notable 11th cent. church with a fine massive tower, contains good 13th cent. choir-stalls, and, in the S. transept, a wooden figure of a lady (16th cent.), and the Triptych of Rocciamelone (see below), a Flemish bronze work of the 14th century. To the W. of the cathedral the 5th cent. *Porta Savoia* leads to the Via degli Archi, and the *Arco d'Augusto*, an arch erected in 8 B.C. in honour of King Cottius ; the rough reliefs are said to have been carved by the legionaries of Augustus. Near by rises the Romanesque tower of *Santa Maria Maggiore*. In the other direction are the remains of the *Castle* of Countess Adelaide (11th cent.), and some interesting medieval mansions.

To the N. rises the *Rocciamelone* (11,608 ft ; 8 hrs) crowned by a bronze statue of the Virgin (1900), which replaces the triptych (now in the cathedral) carried thither by Bonifacio Rotario, a Piedmontese nobleman, in fulfilment of a vow made in a Turkish prison (1358).

The church of (2½ m.) *Giaglione*, to the left of the Mont Cenis road, has remarkable external paintings of the 14th cent. (Cardinal Virtues and Deadly Sins).

FROM SUSA TO CESANA (for Clavières, Sestrières, etc.), 20 m. (32 km.). After a steep ascent to the S.W. we cross the Modane railway and follow it up the rocky Dora gorge.—4 m. *Chiomonte* (Hot. Vittoria, Belvedere, Chiomonte, L. or D. 400–500 l.) has two Romanesque churches, and an electric power-station on the river. The dolphin symbol which appears carved here and there recalls that this valley belonged to Dauphiny until transferred to Turin in 1713.—7½ m. *Exilles*, with an old fort.—At (10 m.) *Salbertrand* the Waldensians defeated the French in 1689. The 16th cent. church has interesting contemporary frescoes.—14 m. (24 km.) **Oulx** (or *Ulzio*, 3678 ft.; *Hot. Commercio, Ferrovia, Vittoria*, L. or D. 400–450 l.), a large and scattered village, is an important centre for mountain excursions. The main road follows the Dora valley S.W. to (20 m.) *Cesana* (Rte. 1c)

Sauze d'Oulx (4955 ft.; *Hot. Gran Baita, Miravalle*, L. or D. 500–600, pens. 1900 l.; *Villa Cloteș*, above the village, L. or D. 500, pens. 1800 l.), 3 m. S.E. of Oulx station, with an old church, is a ski-ing resort frequented by visitors from Turin.—**Sportinia** (7050 ft.; *Hot. La Capanna*, L. or D. 600, pens. 1800–2400 l.), a popular ski-ing centre, is reached by cableway from Sauze d'Oulx. About 3 hrs. S.W. of Oulx is the *Hot. Pourachet* (6906 ft.; L. or D. 450 l.) at Catalovié.

A rather poor road ascends from Oulx beside the Modane railway to (3 m.) *Beaulard* (3996 ft.; Hot. Vittoria, L. or D. 550, pens. 1800 l.) and (6½ m.) **Bardonècchia** (4304 ft.; *Hot. Palazzo-Fréjus*, R. 1300, L. 900, D. 800, pens. 3000 l., Dec.–March and June–Sept.; *Savoia*, R. 1000, L. 700, D. 650, pens. 2400 l., open always; *De Geneys-Splendid*, Dec.–March and June–Sept., same charges; *Bardonècchia*, R. 700, L. 700, D. 600, pens. 2200 l., Dec.–March, June–Sept.; *Sommeiller*, R. 700, L. 600, D. 550, pens. 1900 l., open always), the first station in Italy on the Mont Cenis railway. The old village, with good stalls in its church lies above the station in a wide basin at the junction of several valleys. The most striking excursion is viâ (¾ hr. S.) *Méleset* and (1½ hr.) *Pian del Colle* with its quaint frescoed chapel to (3 hrs.) the Vallée Etroite, surrounded by fantastic broken peaks.—Other interesting little mountain churches are to be seen at *Millaures*, ½ hr. E., and *Rochemolles*, 1½ hr. N.

The road descends the Valle di Susa between the railway and the Dora, passing (42½ m.) *Bussoleno*, with its 12th cent. campanile, and the ruined castle of *San Giório*.—We cross the river and pass (47½ m.) *Sant'Antonino di Susa*.—53½ m. *Sant'Ambrogio di Torino*.

Here begins the ascent to the Sagra di San Michele, a favourite summer excursion from Turin. From the village we ascend either on foot or on mule-back viâ the village of *San Pietro* (2517 ft.) to (1½ hr.) the **Sagra di San Michele** (3005 ft.), an abbey founded c. 1000 and suppressed in 1622. The buildings, which stand on the end of the ridge of Monte Pirchiriano overlooking the valley from a height of 2000 ft. (*View of the valley and the Alps), were enlarged in the 12th century. Ascending by the 154 rock-hewn steps of the *Scalone dei Morti* and passing beneath the *Porta dello Zodiaco*, with Romanesque sculptures (1135), we reach the *Church*, a 12–13th cent. building, with remains of older work and supported by massive substructures. The crypt contains tombs of princes and princesses of the House of Savoy-Carignano.

56 m. *Avigliana*, an ancient little town (5025 inhab.) with many fine old mansions of the 15th cent., is commanded by a ruined castle of the Counts of Savoy, where the Conte Rosso (Amadeus VII) was born in 1360. It has two small lakes 1½ m. S. of the town (restaurants).—58½ m. The *Abbey Church of *Sant'Antonio di Ranverso*, to the right of the road, is one of the most interesting buildings in Piedmont. Founded in 1188, it was extended in the 13–14th cent., while in the 15th cent. the apse and the strange façade, with its sharply-

pointed archways and terracotta decorations, were adde The tower and the little cloister are Romanesque.—62 r *Rivoli* (Hot. Tre Re, L. or D. 600 l.) once a favourite residen of the Counts of Savoy, is dominated by the unfinish *Castello* begun in 1712 on the site of an older castle destroy in 1706.—71 m. (114 km.) **Turin,** see Rte. 1B.

B. Turin and its Environs

TURIN, in Italian **Torino,** the chief town (637,029 inhat of Piedmont and the capital of the former kingdom of Sardin is one of the most important industrial centres of Italy. stands on the Po at the confluence of the Dora Riparia a plain at the foot of the Alps, whose summits afford strikii vistas at the W. end of the long straight streets of the cit while to the E. the foothills beyond the Po complete tl panorama. The town itself is modern and regularly-buil with but few relics of its medieval history; but it is notab for its artistic and archaeological collections, for its excelle shops, and its general air of cheerful spaciousness. The Fi motor works are among the best known of the industri establishments of Turin.

Railway Stations. *Porta Nuova* (A 4), the main station, for all services. *Porta Susa* (A 1), a secondary station on the Milan and Aosta lines, at which all trains call—*Rivoli* (beyond B 1) for the electric line to Rivoli—*Lanzo* (beyond E 1), for electric trains to Céres, Lanzo. etc.

Hotels. *Near the Porta Nuova Station*: **Ligure** (b, B 4), Piazza Carlo Felice, 90 R. from 800, L 1300, D. 1200, pens 3500–4000 l, **Maestoso** (j; B 4), 54 Corso Vittorio Emanuele, 110 R. from 800, L 1300, D. 1200, pens 3500–4000 l., **Sitea** (d; B 4), 15 Via Carlo Alberto, 200 R. from 800, L. 1300, D 1200, pens 3500–4000 l, **Palazzo Torino** (a; A 4), 8 Via Sacchi, 175 R. from 800, L. 1200, D. 1100, pens. 3200–3500 l., **Svizzera e Terminus** (c; A 4), 2 Via Sacchi, 100 R from 800, L. 900, D. 800, pens 3000 l., **Astoria,** 4 Via Venti Settembre (Pza. Paleocapa, B 4), 100 R. from 600, L. 900, D. 800, pens. 3000 l.; **Roma & Rocca Cavour** (e; A 4), 60 Piazza Carlo Felice, L. 900, D. 800, pens. 3000 l.; **Asti** (n; A 4), 5 Via Nizza, L. and D. 600, pens. 2000 l.; **Italia,** 9bis Corso Stati Uniti (A 4), L. 700, D. 600, pens. 2200 l.

In the Centre: **Piemonte Grande Albergo** (m; B 4), 15 Via Piero Gobetti, 140 R. from 1800, L. 1400, D. 1300, pens. 4800 l., **Venezia** (C 2), 70 Via XX Settembre, L. 7 D 650, pens 2800 l; **Dogana Vecch** 4 Via Corte d'Appello (C 1, 2), L. a D 650, pens 2100 l.

Near the Porta Susa Station: **Do Milano** (k; A 1), 48 Via Cernaia, 700, D. 600, pens. 2300 l.;—Meubl **Patria** (l; A 1), 42 Via Cernaia, from 600 l., **Fiorina** (i, B 2), 22 V Pietro Micca, R. from 700 l., **Bolog** (f; A 4), 60 Corso Vittorio Emanue R. from 600 l.

Restaurants. *Del Cambio*, 2 Piaz Carignano (C 3); *del Teatro Alfie* Piazza Solferino (B 2); *degli Specc* 22 Via P. Micca (C 2, 3); *Latte Milanese*, 31 Via Po (D 3, 4); *Cuccolo*, 234 Via Roma; *del Citro* 1 Via Monte di Pietà; *Taver Dantesca*, 5 Via Nizza; *Due La pioni*, 2 Via dei Mille, *Giardino*, 3 V San Fermo, *Biagini*, 3 Via Saluzz *Zebra*, 42 Via Accademia Albertin *San Giorgio*, Borgo Medioev (A 7)

Cafés. *Fiorio*, 8 Via Po; *Cristal* 369 Via Roma, *Amedeo's Bar*, 3 V Teofilo Rossi; also in the Piaz Carlo Felice, Piazza Castello, etc

Post Office (B 3), 10 Via Alfie branch offices, Porta Nuova statio 22 Via Garibaldi, etc.—TOURI OFFICES. *Wagons-Lits/Cook*, Piaz

San Carlo, Via Santa Teresa; *C.I.T.*, 10 Via Bruno Buozzi

British Consulate, 31 Via Bogino — **United States Consulate**, 1 Via Cavour. —**British Institute**, 12 Corso Vittorio Emanuele.—**English-Speaking Physician**, Dott. Re, 4 Via Marenco.

Theatres. *Carignano* (C 3), Piazza Carignano; *Alfieri* (B 2), Piazza Solferino; *Balbo* (B 4), Via A. Doria; *Lirico*, 15 Via Rossini (D 3); *Gobetti*, 8 Via Rossini —CINEMAS. *Astor*, 8 Via Viotti, *Augustus*, 248 Via Roma, *Corso*, 65 Via Carlo Alberto; *Reposi*, 15 Via XX Settembre; *Torino*, 6 Via Bruno Buozzi, *Metro Cristallo*, 5 Via Goito

Taxicabs. For the first 280 metres or 3 min wait, 90 l; for each add 280 metres or 3 min wait, 20 l. Each piece of luggage, 10 l. From 10 p m. to 6 a m, 50 per cent increase.

Tramways. 2. (Borgata Molinette-Borgata Vittoria) runs between the *Porta Nuova* station and the *Parco del Valentino*.—**6.** *Porta Nuova*—Via XX Settembre—Via Garibaldi—Piazza Statuto — *Corso Francia* — **9** traverses the whole Via XX Settembre from the Porta Nuova to the Cathedral and the Corso Regina Margherita —**12.** (B Cenisia—Camposanto) runs from the Porta Nuova to the Piazza Castello —**14.** *Piazza della Repubblica*—Via XX Settembre—Porta Nuova—Ponte Umberto I—Ponte del Gatto (in connection with motor-bus 52 ascending to *Cavoretto*) —**16.** Circular route round the 'Viali,' passing the Porta Nuova station —**23.** *Porta Nuova* station to *Sassi*, for the Superga funicular.

Motor-Buses (principal services). **A.** *Piazza Castello*—Via Roma—Porta Nuova—Corso Vitt. Emanuele—Corso G Ferraris—Corso Rosselli—*Piazza Robilant Pza Vitt. Veneto* (D, E 5) to *Superga* and *Chieri* (trolley-bus)

Motor-Coaches. From the Piazza Paleocapa (B 4) to *Courmayeur* (870 l.); from the Porta Susa station to *Pont Canavese*, from the Via Buozzi (B 4) to *Aosta* (715 l), to the *Mont Cenis Pass* on Sun. in July–Sept.; and to *Fenestrelle*, *Sestrières*, *Clavières*, and *Briançon*, the latter two in July–Sept. only, to the *Colle della Maddalena*, etc.

Air Service. The new airport at Casella is under construction

Golf Course at Colle della Maddalena. Office, 697 Corso U. Sovietica.

History. The marriage of Countess Adelaide (d. 1090), heiress of a line of French counts of Savoy, to Oddone (Otho), son of Humbert 'the White-Handed,' united the Cisalpine and Transalpine possessions of the House of Savoy, and Turin became their capital After a period of semi-independence in the 12–13th cent., the city consistently followed the fortunes of the princely house of Savoy. In 1506–62 it was occupied by the French, but it was awarded to Duke Emmanuel Philibert 'the Iron-Headed' by the Treaty of Cateau-Cambrésis (1559). In 1639–40 and in 1706 it suffered sieges, being relieved on the latter occasion by the heroic exploit of Pietro Micca, a Piedmontese sapper, who exploded a mine and saved the beleaguered citadel at the cost of his life From 1720 Turin was capital of the kingdom of Sardinia, and after the Napoleonic occupation (1798–1814) it became a centre of Italian nationalism, and the headquarters of Camillo Cavour (1810–61), a native of the town and the prime mover of Italian liberty. In 1861–65 it was the capital of Victor Emmanuel II (1820–78) as king of Italy During the Second World War, Allied air raids caused heavy and scattered damage —Besides Cavour and Victor Emmanuel II (as well as many other distinguished princes of the House of Savoy), Turin claims among its famous sons the mathematician Joseph Lagrange (1736–1813), the physicist Amedeo Avogadro (1776–1856), the politician, author, and painter Massimo d'Azeglio (1798–1866), and the sculptor Carlo Marochetti (1805–68). The ill-fated Princesse de Lamballe (1749–92), friend of Marie Antoinette, was likewise born at Turin.

The centre of the civic life of Turin is included in the area lying between the Corso Vittorio Emanuele (A 3–C 6), the Corso Galileo Ferraris and its continuations (A 3–C 1), the Corso Regina Margherita and Corso San Maurizio (C 1–E 5), and the Po (E 5–C 6). Roughly bisecting this area is the VIA ROMA (B 4–C 3) which connects the Porta Nuova station with the Piazza Castello; and on either side of it and parallel with it are streets laid out at right angles.

Outside the main station is the Piazza Carlo Felice, with garden and a monument to D'Azeglio (1873), and half ıy along the Via Roma is the arcaded Piazza San Carlo ;, C 3 ; 1640) with the twin churches of San Carlo and Santa ıstina. The **Monument to Duke Emmanuel Philibert*, whose uestrian figure is shown sheathing his sword after the victory St. Quentin (1557), is reckoned the masterpiece of Carlo arochetti (1838).

At the end of the Via Roma is the arcaded PIAZZA CASTELLO 2, D 3), built in 1584, the centre of the life of Turin. At the t-hand corner is a lofty insurance building, by Armando elis (1935) In the centre stands the **Palazzo Madama,** the ost imposing of the ancient buildings of Turin ; the right ng dates from the 15th cent., the remainder from a rebuilding · Fil Iuvara (1718–21)

A castle was begun here after 1275 by William VII of Monferrato on the ' of the Roman Porta Decumana (remains of which may be seen in the entrance-l), the E gate of the Roman city. The palace takes its present name from the › regents, Maria Cristina, widow of Victor Amadeus I, and Giovanna Battista, low of Charles Emmanuel II, both of whom were entitled 'Madama Reale,' o resided here and undertook the modernisation of the old castle. The palazzo s the seat in 1848–60 of the Subalpine Senate and in 1861–64 of the Italian ıate. Since 1935 it has housed the **Museum of Ancient and Applied Art** (adm. 1, 9 30–12, 2 30–6 ; closed on Mon). Notable objects in the museum are the ,ection of gilded and painted glass (verre églomisé), reliefs made by *Bambaia* the tomb of Gaston de Foix, stalls and other carvings from the abbey of ffarda, near Saluzzo, the *Book of Hours of the Duc de Berry, illustrated by ı Eyck, a majolica collection, etc

In the N.W corner of the Piazza Castello is the church *San Lorenzo,* by Guarini (1687), with an elaborately corated baroque interior and a boldly-constructed dome.

Beyond it is the Piazza Reale (with a good grille of 1842), ɐ approach to the **Palazzo Reale,** the former residence of ɐ Prince of Piedmont, by Amedeo di Castellamonte (1658). sitors are admitted (9–12, 2–5, daily except Mon., free) to ɐ sumptuous apartments, which are decorated in the 18th ıt. style and contain historical paintings and statues of the voy princes.

At the right-hand corner of the palace is the Loggia from ıich Charles Albert proclaimed war against Austria in 1848, d under the arcade in the Piazza Castello is the entrance o. 13) of the ***Royal Armoury,** or *Armeria Reale,* a collection armour second only to that in the Escorial (adm. free, es.–Sat. 10–12, 2–4, Sun. 10–12).

be ROTUNDA, in the centre of which is a Bersagliere in bronze by Ceragioli, tains Piedmontese ensigns of the War of Independence, the sword of Tippoo ib (d. 1799), last sultan of Mysore, 16th cent jousting armour, weapons from ɪrea, etc

ALLERY. Of the 57 suits of armour (21 equestrian), 8 were made for the tinengo family of Bréscia. The most noteworthy exhibits are (l. to r.): 14. Suit of armour of Don Felipe Gusman, over 6 ft. high ; B. 1. Armour of d. Ascanio Maria Visconti ; 36. Chased and inlaid armour ; 34. Small arms,

including a pistol of Charles V; 30. Sword by Donatello and a rare helmet in the shape of a bird's head; 22. Sword attributed to Cellini; 20. Francis I's breastplate; 18. Shield with lantern for night service; 12. Valuable armour in repoussé work; 11. Uniform worn by Prince Eugene at the battle of Turin (1706). F. 3. Small shield with the cypher of Diane de Poitiers and attributed to her protégé Cellini; 1. Arms and armour of the princes of Savoy; 2. Ceremonial armour belonging to Emmanuel Philibert; 5. Sword said to have belonged to St. Maurice (275–305), actually of 13th cent. work; A. 89. Roman ship's ram; 11. Roman and Etruscan armour; 13. 16th cent. state armour; B. 10 Horse armour, possibly for a lady; 25 Finely worked swords, one of which is said to be that of Alfonso d'Este; 27. Sword carried by Gustavus Adolphus at Lützen; two-handed sword ascribed to Henri IV and a contemporary shield; B. 4. Equestrian panoply worn by Emmanuel Philibert at St. Quentin; B. 30. Child's armour.

On the 1st Floor is the *Royal Library* (for adm. apply to the director), with 150,000 volumes, 15,000 MSS, and many miniatures and drawings, including a portrait of Leonardo da Vinci by himself.

From the adjoining corner of the Piazza Castello the Viale Primo Maggio leads down through the *Giardino Reale* (D 2, 3) to the Corso San Maurizio, but we follow the busy Via Garibaldi (B 1–C 2), which leads N.W. from the Piazza Castello, passing (r.) the church of the *Trinità*, a 17th cent. work of Ascanio Vittozzi, restored by Iuvara in 1718. In the Via Porta Palatina, on the right, is the church of *Corpus Domini*, with a lavishly-decorated interior by Castellamonte (1609–71). The church of the *Santi Martiri*, the most sumptuous in Turin, by Tibaldi, dates from 1557; the high-altar is by Iuvara, and the frescoed ceiling by Vacca and Gonin. The Palazzo di Città (C 2), opposite (entered from the Via Milano), begun in 1659 by Lanfranchi and finished a century later by Alfieri, is preceded by the monument to the 'Green Count,' Amadeus VI (d. 1383), the conqueror of the Turks, by Pelagio Palagi (1853). The church of *San Domenico*, in the Via Milano (C, D 2), dates from 1354, its belfry from 1451; at the E. end of the S. aisle is a painting by Guercino (Virgin and SS. Catherine and Dominic). To the right, by the Via della Basilica, is the **Cathedral** (D 2; *San Giovanni Battista*), with a marble façade ascribed to Meo del Caprino (1492–98), and a belfry of 1470, completed by Iuvara (1720).

Interior. Immediately to the right is the quaint kneeling tomb-statue of Jeanne de la Balme (d. c. 1493), and above the main doorway is a dark copy (early 19th cent.) of Leonardo's Last Supper. In the 2nd S. chapel is a fine polyptych by *Def. Ferrari*.

Behind the apse is the **Chapel of the Holy Shroud** (*Cappella della Santissima Sindone*), with walls entirely lined with black marble, throwing into effective contrast the white monuments erected in 1842 by Charles Albert to the memory of four of his ancestors. On the altar is the urn containing the Holy Shroud in which the body of Christ was wrapped after his descent from the Cross. This sacred relic is said to have been taken from Jerusalem to Cyprus, and thence to France in the 14th cent., and to have been brought to Turin by Emmanuel Philibert in 1578. The shroud, which was last exhibited in 1933, is kept in a silver casket within an iron box enclosed in a marble case. The keys are held respectively by the Archbp. of Turin and the Chief of the Palatine Clergy. There is a copy of the Holy Shroud in the Sacristy (gratuity to sacristan).

Adjoining the campanile are the ruins of a *Roman Theatre*, and in the parallel Via Porta Palatina is the **Porta Palatina**

(D 2), the two-arched Porta Principalis Dextra of the wall of the Roman colony *Augusta Taurinorum*, flanked by two sixteen-sided towers. Excavations in the vicinity have revealed the foundations of other Roman buildings. Just beyond is the large Piazza della Repubblica, with a popular market. To the N.W., in the Via Giulio, is the **Consolata** (C 1), a popular place of worship made up of the union of two churches by Guarini (1679), one oval, the other hexagonal, with a group of baroque cupolas contrasting with the 11th cent. campanile of the demolished church of Sant'Andrea.

In the hexagonal church is a venerated image of the Virgin; and in a chapel on the left of the altar are kneeling figures of Maria Teresa, wife of Charles Albert, and Maria Adelaide, wife of Victor Emmanuel II, by Vincenzo Vela (1861).

The Via della Consolata leads S. across the Piazza Savoia (monument to Gius. Siccardi, d. 1857) to the Via Garibaldi At the end of the last is the Piazza dello Statuto, with a monument (1879) to the engineers of the Mont Cenis tunnel. To the S. of the Via Garibaldi are the Giardino della Cittadella (B 1), with many monuments, and the *Maschio* (B 2), or keep of the old citadel (1565), the rest of which was demolished in *1857*. It contains an artillery museum

The Corso Galileo Ferraris goes on to the Largo Vittorio Emanuele II (A 2, 3; motor-bus A from Piazza Castello) with a heroic statue of the king by P. Costa (1899) Just beyond, at No. 30 (heavily damaged), is the **Gallery of Modern Art** (adm. 30 l., 9.30–12.30, 2.30–5.30, Sun. free; closed Mon.), containing an interesting collection of 19th cent. art (sculptures by Canova, Vela, Rivalta, Marochetti; paintings by D'Azeglio, Gastaldi, Gamba, Grosso, and other Piedmontese painters). Thence the Corso Vitt Emanuele runs S.E to the station; and the Corso Re Umberto, the Piazza Solferino (with a monument to Ferdinand, Duke of Genoa, at the battle of Novara), and the Via Pietro Micca lead back to the Piazza Castello.

To the S of the Piazza Castello, and reached by the Galleria Subalpina, an arcade adorned with marble, is the *Piazza Carlo Alberto* (C 3), with a bronze equestrian statue of Charles Albert by Marochetti (1861) The **Palazzo Carignano** (r.) presents a modern façade (1864–71) towards this square; the baroque W. front, overlooking the Piazza Carignano, is faced with brick (1680).

This palace was the birthplace (1820) of Victor Emmanuel II, and the ground floor (adm. free) was used for the meetings of the lower house of the Subalpine Parliament (1848–59) and the Italian Parliament (1861–64). The upper floors contain the **Museo del Risorgimento** (adm 20 l, 1–6.30, Sat. 10–12, closed Mon.). The W side of the palace, damaged by bombs, but temporarily repaired, houses the *Biblioteca Civica*, whose building in the Corso Palestro was destroyed in the Second World War

To the S W. of the *Piazza Carignano*, in which is a monument to Vinc. Gioberti (1801–52), the philosopher, is the ACADEMY OF SCIENCE (C 3), a rather gloomy structure by Guarini (1678), containing the Museum of Antiquities (on the ground floor, l.), the Egyptian Museum (on the ground floor and first floor), and the Picture Gallery (on the second floor).

The **Museum of Antiquities** (No. 6 Via Accademia delle Scienze; adm. 40 l, 10–3, Sun. free, 10–12, Thurs. 20 l.), has been recently and well re-arranged. ROOM I (large hall). In the centre, Etruscan (Chiusi, 7th and 8th cent. B.C.) and Greek vases, including Attic vase of 4th cent., Kylix with orgiastic

scene (520–480), etc.; on the right, Roman glass bottles and cups; late Mycenean ceramics (1200–1000 B.C.); ceramics from Cyprus (2500–2000 B.C.).—R. II (l. of main hall). Paleolithic instruments, arms, Bronze Age swords. In the centre, Etruscan (carved) and Roman mirrors.—R. III. Large vase, Cypriot Geometrical style; Etruscan cinerary urns, one with reclining figure on top and frieze on front panel representing the soul's equestrian journey towards the infernal regions, preceded by a female demon.—R. V. Bronze Age implements, forks, compasses, surgical instruments and statuettes.—R. VI (large hall). Two fragments of mosaic (opus vermiculatum): Orpheus. Portrait bust of Emperor Lucius Verus, from the Marengo treasure discovered in 1928. Roman copy of the Eros of Thespus by Praxiteles. A number of Roman copies of Greek statues

Part of the rich ***Egyptian Museum** is also on the ground floor (adm. 80 l., 10–3, Sun. free, 10–12, Thurs 40 l.). Here are Egyptian sculptures: ROOM I. Colossal Pharaonic head (XI Dynasty; black diorite *Statue of Rameses II (1299–33 B.C.), and many other royal statues; Horemheb and his wife (XIX Dyn.); figures of Sekhmet, the lion-headed goddess, and of Ptah.—R. II. *Seated figure of Thothmes III (1496–22 B C.); sarcophagus of the court official Khemneferbok (XXVI Dyn.); statue of Tutankhamon, with the god Amon (XVIII Dyn); sarcophagus-cover of Nefertari, queen of Rameses II.

FIRST FLOOR. The re-arrangement of the collection, begun after the war, is not yet (1951) complete. The three rooms containing objects found at Assiut during the excavations of 1906–13, and at Ghebelein (Aphroditopolis) in 1910–20, are still closed to the public and awaiting restoration. Hall of Inscriptions (I). Stelae, statuettes, and bas-reliefs from various sources; wooden statuette of the VI Dyn. (c. 2400 B.C.); others of the XVIII Dyn. of remarkable workmanship. —The Mummy Room (II) contains mummies and mummy-cases, Canopic vases, ushabti figures, and several copies of the funerary papyrus, the 'Book of the Dead'; in the middle window, fragments of a mummy-case inlaid with precious mosaics.—R. III. Egyptian archaeological material arranged chronologically, from the Predynastic to the Coptic periods. It gives an excellent idea of the archaeological evolution of Egypt over the centuries. This room contains, on the left, the reconstructed Tomb of Khai, director of the works at the Necropolis of Thebes, and his wife Merit (XVIII Dyn.), with the furniture, food, cooking utensils, etc., found intact. Also on the left, cases of pottery, alabaster, and glass—R. IV. Statuettes and religious documents; the Mensa Isiaca, in bronze with silves inlay.—R. V. Objects showing the daily

life of the Egyptians, clothes, toilet articles, furniture, and some interesting jewels.—R. VI shows the cultural life of the Egyptians and contains historical and literary papyri, papyri with architectural plans and plans of gold mines; the Royal Papyrus, with a list of the Kings of Egypt from the Sun to the XVII Dyn.; the Papyrus of the Palace Conspiracy (XX Dyn.); and a satirical papyrus, with court officials caricatured as animals. In the centre there is a case containing writing materials, rolls of papyrus, etc.—R. VII. Antiquities of the Coptic period.

The **Galleria Sabauda** (adm 40 l., 10–12, 2–4.30, Thurs. 20 l.; Sun and holidays free, 9–12), on the second floor, had as a nucleus the collections of paintings made by the royal princes of the House of Savoy. It is specially interesting for its paintings by Piedmontese masters, some of them hardly represented elsewhere, and is rich in Flemish and Dutch works. ROOM I Primitives: 108. *Bern. Daddi*, Four doctors of the Church, *Fra Angelico*, 103, 104. Angels, 105. Madonna; 188. *Petrus Christus*, Madonna; *Roger van der Weyden*, 189. Visitation; 190. Nobleman in prayer, both with interesting landscapes; *202. *Memling*, Passion of Christ, an animated scene beautifully painted and in fine condition.—R. II. 15th century. *Botticelli*, Nude; 115, 116. *Lor. di Credi*, Madonnas; 134. *Bergognone*, Sermon of St. Ambrose and Consecration of St. Augustine; 106. *Cosimo Rosselli*, Triumph of Chastity, the sequel to a painting in the National Gallery (London); *117. *Ant.* and *Pietro del Pollaiuolo*, Tobias and the Archangel; 113. *School of Botticelli*, The journey of Tobias; 162. *Greg. Schiavone*, Madonna, 135 *Bergognone*, Madonna; *Venetian School*, 158. Birth of the Virgin, 159. Annunciation; 164. *Mantegna*, Madonna and saints.—R. III. 15th cent. Piedmontese School. 29bis. *G. M. Spanzotti*, Madonna and saints (triptych); 35. *Defendente Ferrari*, Marriage of St. Catherine; 45. *Gaudenzio Ferrari*, Nativity; 38. *School of Def. Ferrari*, Four saints; 30bis. *Def. Ferrari*, SS. John the Baptist and Jerome, with a praying donor.—R. IV. 15–16th cent. Piedmontese Schools. *Giovenone*, 39. Madonna enthroned, with saints and donors, 40 Madonna and Child; *Sodoma*, *63. Madonna and saints, 56. Holy Family; 23. *Macrino d'Alba*, St. Francis receiving the Stigmata; *Gaud. Ferrari*, 50. Crucifixion, 51. Deposition; 42. *Lanino*, Deposition; *Macrino d'Alba*, 26. Madonna and saints.—R. V. 16th cent. Schools. 114. *Bugiardini*, Holy Family; 150. *Giulio Clovio*, Passion scenes; *129. *Bald. Peruzzi*, Young woman's head; 315. *Gaspar Netscher*, Knifegrinder; 127. *And. del Sarto*, Holy Family; 304, 308. *Barth. Bruyn*, Portraits; 303. *Holbein the Younger*, Erasmus; 155. *Francia*, Descent from the Cross; 144. *Tim. Viti*, Madonna.

ROOM VI. 16–17th cent. Flemish School. 218. *Teniers,* The painter's wife and son; *264. *Van Dyck,* Three children of Charles I, a masterpiece (1635), presented by Henrietta Maria to her sister Christina of Savoy; *Jan Brueghel,* 228. St. Hubert hunting, 234. Landscape, 216. Peasants' feast, 223. *A. Sallaert,* Procession of the Sablon at Brussels; 289. *Rubens,* Holy Family; 288. *Van Dyck,* Holy Family; 362. *Cornelis Engelbrechtsz,* Triptych of the Crucifixion; 193. *Hieronymus Bosch* (?), Adoration of the Magi; 194. *B. van Orley,* Presentation to Charles the Bald of the relics of St. Walburga.—RR. VII–IX. Dutch still life and landscapes, notably *406. *Paul Potter,* Bulls; 444. *Ruysdael,* On the dunes. —R. X. Dutch School. *393. *Rembrandt,* Old man asleep (the artist's father; c. 1629); 394. *S. de Koninck,* Old man; 392. *Barend Fabritius,* Expulsion of Hagar, 375. *Gerard Dou,* The geographer.

ROOMS XI–XII. Venetian Schools. 564. *Veronese,* Danaë; *And. Schiavone,* 570. Rape of Helen, 561. Sacrifice in Aulis; 571. *Paris Bordone,* Portrait of a young lady; 560. *Fr. Bassano,* Rape of the Sabines; 568. *Iac. Bassano,* Old nobleman.—*Veronese,* *580. Jesus and Mary Magdalene, 575. Moses saved from the waters, *572. The Queen of Sheba bringing gifts to Solomon; 573. *Girol. Savoldo,* Holy Family and St. Francis.—RR. XIII–XIV. 17th cent. Schools. *Albani,* 489, 495, 500, 509. The Four Elements; 330. *Nic. Poussin,* St. Margaret; 482. *Sassoferrato,* Madonna of the Rose; 324. *Murillo,* Capuchin friar; 514. *Guercino,* Eternal Father; 536. *Ann. Carracci,* St. Peter's repentance.—R. XV. 326. *School of Ribera,* St. Paul the Hermit; 548. *attr. Pier Francesco Mola,* Homer; 456. *G. B. Crespi,* Holy Family; 519. *G. C. Procaccini,* Holy Family.—R. XVI. 340. *Pierre Mignard,* St. John the Baptist; 340bis. *Paul Mignard,* Portrait of a lady; 558. *Mattia Preti,* David.—R. XVII. 585. *Bellotto,* View of Turin; *Canaletto,* 590. Doge's Palace at Venice, 582. Old bridge over the Po at Turin.—R. XVIII. 598. *Seb. Ricci,* Moses smiting the rock; 334–5, *Coypel,* Charles van Loo, the painter, and his wife; 353. *J. B. van Loo,* Louis XV; 337. *De Troy,* Louis, Duke of Burgundy; 357. *Subleyras,* Portrait of Cam. Tacchetti; 584. *Ricci,* Susannah before Daniel.—R. XIX. Portraits of the House of Savoy. 1. *Horace Vernet,* Charles Albert; *2. *Clouet,* Marguerite de Valois; 262. *School of Van Dyck,* Princes of the House of Savoy; 6. *Clementi,* Charles Emmanuel III; 19. *Flemish School* (17th cent.), Charles Emmanuel II and Margherita Iolanda as children; 4. *Giac. Vighi,* Charles Emmanuel I as a child.

Opposite the Academy stands the large church of *San Filippo Neri* (C 3), rebuilt by Iuvara in 1714, with a façade of 1835. Hence the Via Maria Vittoria (l.) leads to the Piazza

Carlo Emanuele Secondo (C, D 4), in which is a monument to Cavour by Giov. Dupré (1873)

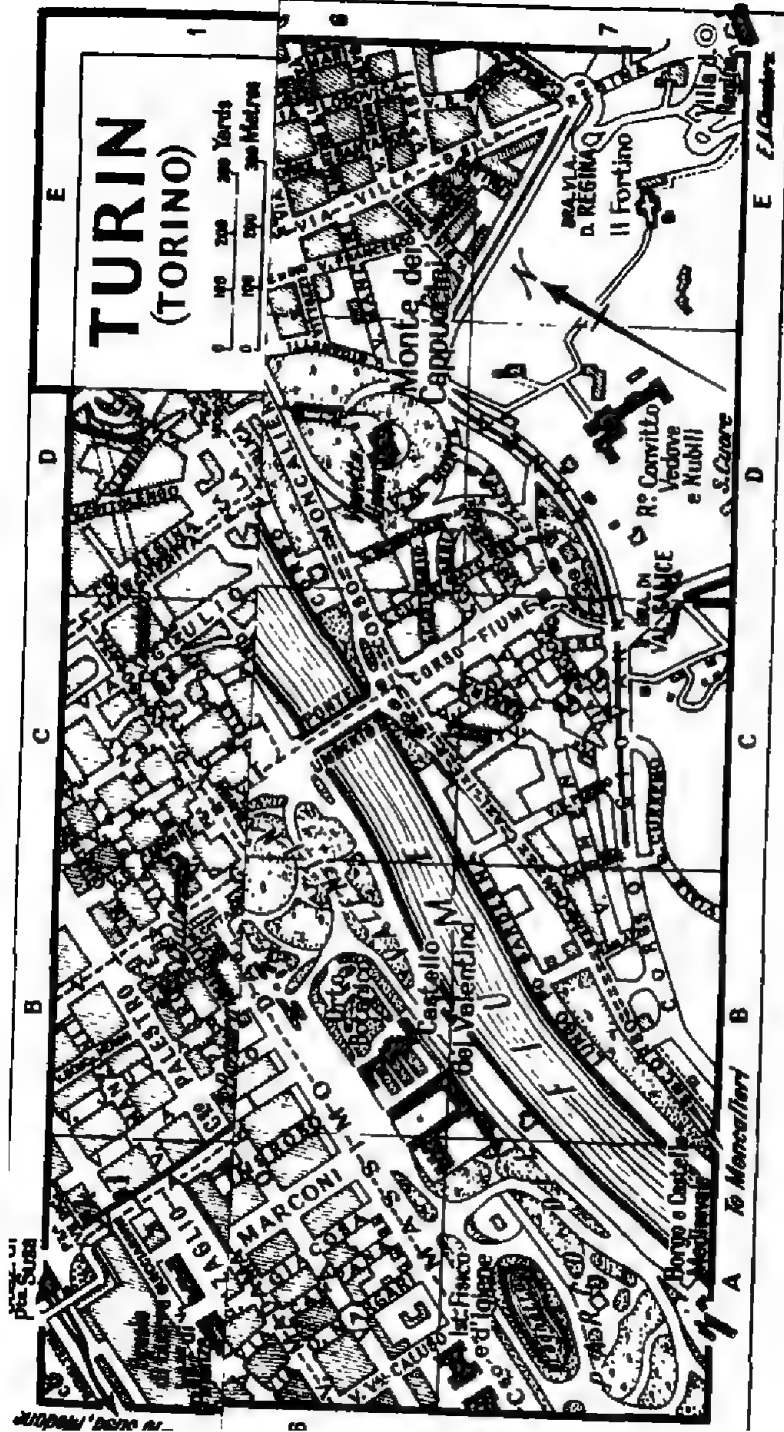
The Via dell'Accademia Albertina on the left leads past the *Accademia Albertina di Belle Arti* (D 4) to the arcaded VIA PO, the main street of the E. quarter of Turin. The Albertina contains a small picture gallery (adm. daily 10–12, exc. holidays), principally interesting for drawings by Gaud. Ferrari and Lanino and paintings by Piedmontese masters. In the Via Po, to the left, is the church of *San Francesco di Paola*, containing 17th cent. sculptures by Tom. Carlone, and farther along is the *University* (D 3; No. 17), with a brick façade of 1713 facing the Via Verdi

The college, which has a chequered history dating back to the early 15th cent., has occupied its present site since 1720. The university was damaged by bombs, and the faculties of Mathematics, Arts, and Law are temporarily in the Via Carlo Alberto (C 3); the medical and other scientific departments are in the Corso d'Azeglio (A 7), and the engineering branch in the Castello del Valentino (A 7, B 6) The Library contains nearly 500,000 vols and c. 1700 MSS. mainly from religious institutions in Piedmont, it, too, has suffered heavily.

On the other side of the Via Po, in the Via Montebello, rises the **Mole Antonelliana** (D 4), the loftiest walled building in Europe (547 ft.), begun in 1863 as a Synagogue by Aless Antonelli, and finished by the municipality as a memorial to Victor Emmanuel II. The tower (1024 steps) commands a splendid view.

The Via Po ends in the spacious Piazza Vittorio Veneto (D 4, 5), beyond which the Ponte Vittorio Emanuele I leads to the church of the *Gran Madre di Dio* (E 6), built by Bonsignore in 1818–31, in imitation of the Pantheon at Rome, to celebrate the return from exile of Victor Emmanuel I (1814). The king's monument, by Gaggini, stands in front of the church. From the Corso Moncalieri (r.) we may ascend (by the Via al Monte) the wooded **Monte dei Cappuccini** (928 ft; D 6), on whose summit are a Capuchin church and convent, and the *Alpine Section* of the Italian Alpine Club, with an *Alpine Museum* (relief plans, etc), and a view tower with a telescope.

Farther upstream, beyond the Ponte Umberto I, is the pleasant **Parco del Valentino** (B 6–A 7), laid out on the left bank of the Po (tram 15 from Porta Nuova).

It contains a Botanic Garden and the *Castello del Valentino*, built in 1633 by Maria Cristina in the style of a French château and now occupied by the engineering department of the University, with a Geological Museum (adm on written application) containing rock specimens from Alpine tunnels The reproduction of a *Medieval Village* and *Castle* (A 7; open, exc. Mon, 9 30–12.30, 2.30–6) was erected for the exhibition of 1884. The village (Borgo; adm. free) shows types of old Piedmontese houses. The castle (adm. 20 l.) is modelled on various strongholds in the Val d'Aosta, etc In the park, near by, is the fine equestrian monument of Prince Amadeus, the masterpiece of Davide Calandra (1902). Boats may be hired on the river (40 l per hr.). At the S W. end of the park are the modern buildings of the Turin Exhibition, completed in 1948 for the first Automobile Exhibition (yearly, beginning of May), and also used for the annual Exhibition of Machinery (Sept.–Oct.) and other events.

Excursions from Turin

To Superga, 5 m. Tramway No. 23 from the Porta Nuova Station to *Sassi* and funicular thence to Superga; or Motor-Bus from the Pza. Vitt. Veneto (D 4, 5). The ***Basilica of Superga,** crowning a hill-top (2205 ft.) which commands a splendid view, was built in 1717–31 by Victor Amadeus II in fulfilment of a thanksgiving vow for the deliverance of Turin in 1706. It is considered the masterpiece of Iuvara. The exterior, with its columned portico, its dome, and its two campaniles, is impressive; the octagonal interior has a mosaic pavement.

In the **Crypt* (entrance to the left of the church) are the tombs of the Kings of Sardinia from Victor Amadeus II (d. 1732) to Charles Albert (d. 1849), of other princes of Savoy, and of Jerome Bonaparte (d 1891) —The monument to King Humbert, in front, shows an Allobrogian swearing fealty to the dynasty symbolised by the Iron Crown of Charlemagne and the Collar of the Annunziata. The *View includes the Alpine chain from the Ligurian Apennines to the Adamello.

To the Colle della Maddalena, 3 m. Motor-Bus from the Pza Vitt. Veneto (D 4, 5) The route ascends S.E. past the Villa della Regina (now a school) to the *Colle* or *Bric della Maddalena* (2513 ft.) the summit of which has been laid out as the *Parco della Rimembranza,* for a War Memorial. A colossal bronze statue of a torch-bearing Victory, 60 ft. high, by Edoardo Rubino (1928), stands just below the summit. The *View is almost equal to that from Superga.

Tram No. 41 runs from the Corso Matteotti (B 3) past *Mirafiori* to (6 m) **Stupinigi,** noted for the *Villa Reale,* a royal hunting-lodge laid out in 1729–31 by Iuvara on a very ingenious and complicated plan (closed at present, it will house the Museum of Furniture), now the property of the Mauritian Order. The rooms, adorned with ceiling-paintings by Carle van Loo and others, are interesting for their 17–18th cent. furniture. In the fine park is the 15th cent Castelvécchio The parish church contains the relics of St Hubert, patron of huntsmen (procession on Nov 3rd)

Chieri (*Hot. Tre Re,* L or D 450 l.), 9½ m E. of Turin, reached by railway from the Porta Nuova station (35 min.) or by trolley-bus from Pza. Vitt. Veneto (40 min.), is a pleasant little town (13,736 inhab) notable for its old houses and churches The *Cathedral,* rebuilt in 1405, has one of the tall pointed porches characteristic of Piedmontese Gothic, and contains a 13th cent. baptistery and a fine group of figures in relief (c. 1500), both on the S side, and good 15th cent. choir-stalls. *San Domenico* is a 14th cent. church with particoloured pillars, in the late Romanesque style.

An electric railway connects Turin with *Rivoli* (see Rte. 1A); motor coaches run to *Moncalieri* (Rte. 6A), *Carmagnola* (Rte. 4), etc., and other interesting short excursions may be made to the Sagra di San Michele and Sant'Antonio di Ranverso (see Rte. 1A).

The Valli di Lanzo are three Alpine valleys N.W. of Turin, between the Susa valley and the Canavese. They are less frequented than they deserve by visitors from beyond Piedmont, for their scenery is as fine as any in the Western Alps, and the accommodation, though simple, is clean and adequate.—An Electric Railway runs from Turin (Lanzo station, beyond E 1) c. every 2 hrs. to *Lanzo* (1 hr) and *Germagnano,* going on 3–4 times daily to *Céres* in 1¾ hr.

The road leaves by the Piazza Repubblica (D 1), the Corso

Giulio Cesare, and the Corso Emilia (l.), and passes (l.) *Venaria Reale*, with a royal hunting-lodge (now barracks) built c. 1750. —Beyond (13 m.) *Ciriè*, with its 14th cent. campanile and porch, we quit the industrial area and ascend the Stura valley. —20½ m. **Lanzo Torinese** (*Hot. Torino, Posta*, L. or D. 450 l.) is a picturesque little place, with houses huddled round the 14th cent. *Torre del Comune*. The old Turin road crosses the Stura below the town by the *Ponte del Diavolo* (1378), a daring single-arched bridge.—21½ m. *Germagnano* (1591 ft.; Hot. Italia, L. or D. 450 l.).

The VALLE DI VIÙ, which starts at Germagnano (bus to Usséglio), is watered by the S. branch of the Stura.—7 m. **Viù** (2539 ft.; *Hot. Moderno*, L. or D. 550 l.) is a good centre for excursions. To the S. are the little summer resorts of *Colle San Giovanni* (3661 ft.) and *Niquidetto* (3871 ft.).—12½ m. *Lemie* (3139 ft.; Hot. San Michele).—**Usséglio**, the highest commune in the valley, is strung out for 3 m. in a series of hamlets. The principal hotels are at (17½ m.) *Cortevicio* (4150 ft.; Hot. Rocciamelone, L. or D. 600–700, pens. 2200 l.; Usséglio, Stella, L. or D. 400–500 l.).—At (19½ m.) *Margone* (4625 ft.; Hot. Gallo, L. 350 l.) the road ends. A good path goes on up the valley to (3½ hrs.) the *Rifugio Tazzetti* or *Founs d'Rumour* (8658 ft.; 20 beds), whence the *Rocciamelone* (11,604 ft.) is climbed in 2½ hrs. (descent to Susa, see Rte. 1A). The *Col de l'Autaret* (10,175 ft.) leads N.W. to Bessans in France in 8½ hrs.

The main road goes on viâ (25½ m.) *Pessinetto* (Hot. Rudà, L. or D. 450 l.) to (28 m.) **Céres** (2260 ft.; *Hot. Miravalle*, L. or D. 450, pens. 1600 l.; *Céres*, L. or D. 600, pens. 2000 l.; *Centro*, L. or D. 350 l.), the railway terminus, at the junction of the Val Grande and the Valle d'Ala.

The VALLE D'ALA, the central one of the three Lanzo valleys, is ascended by a motor-bus from Céres to Balme and Piano della Mussa.—5½ m. *Ala di Stura* (3527 ft.; Grand-Hotel, R. 1200, L. 1300, D. 1200, pens. 4000 l., June–Sept.; Moderno, L. or D. 450 l.) is the chief village. Other centres are (7½ m.) *Mondrone* (4034 ft.), near a fine gorge and waterfall of the Stura; and (10 m.) *Balme* (4697 ft.; Hot. Belvedere, Pinete, L. or D. 500–600 l.; Reale, Vittoria, L. or D. 450 l.), from which the rocky *Uia di Mondrone* (9725 ft.) is ascended.—12½ m. *Piano della Mussa* (5642 ft.; Hot. Savoia, L. 750, D. 650, pens. 2500 l., July–Aug.), in a lovely little basin at the head of the valley, is a climbing centre. The *Rif. Gastaldi* (8724 ft.; 35 beds), 2½ hrs. farther on, is a base for the ascent of the *Bessanese* (11,825 ft.; 4½ hrs.), on the French frontier.

The VAL GRANDE (motor-bus from Céres to Forno), to the N., is the least frequented of the Lanzo valleys. The chief villages are (5½ m.) *Chialamberto* (2877 ft.; Hot. Posta, Albero Fiorito, L. or D. 350–450 l.), (8½ m.) *Bonzo*, and (10 m.) *Groscavallo-Pialpetta* (3507 ft.; Hot. Pialpetta, L. or D. 450 l.). The *Colle della Crocetta* (8649 ft.) affords a fine walk N. from Pialpetta to (6 hrs.) Ceresole Reale (p. 18).—13 m. *Forno Alpi Graie* (4022 ft.; Hot. Alpi, L. or D. 450, pens. 1500 l.), the uppermost village, lies in a magnificent cirque of mountains, and is visited in both summer and winter. The *Rif. Paolo Daviso* (7792 ft.; 30 beds), 3½ hrs. W., affords an approach to the *Colle Girard* (10,102 ft.; 5½ hrs.), a frontier pass leading to (8½ hrs.) *Bonneval-sur-Arc*.

From Turin to *Aosta*, see Rte. 2; to *Genoa*, see Rte. 6; to *Milan*, see Rte. 9; to *Ventimiglia and Nice*, see Rte. 4.

C. From Turin to Briançon

ROAD, 77 m. (124 km.).—15½ m. *Airasca*.—23½ m. (38 km.) **Pinerolo**.—34 m. *Perosa Argentina*.—44 m. *Fenestrelle*.—51 m. *Pragelato*.—57½ m. (93 km.) **Sestrières**.—65 m. *Cesana*.—68½ m. *Clavières* (frontier).—69½ m. (112 km.) *Col du Montgenèvre*.—77 m. **Briançon**.

Railway to *Pinerolo*, 23½ m. in 35–60 min. (going on to Torre Péllice); light railway thence to *Perosa Argentina*, 11 m. in 1 hr.—Tramway also from Turin (Via Sacchi) to Orbassano in connection with a motor-coach service to *Pinerolo* in c. 1¼ hr.

Motor-Bus daily (July 1st–Oct. 31st) from Turin (Via Buozzi) to *Briançon* in 4½ hrs.; service throughout the year between Perosa, Fenestrelle, and *Sestrières* (2 hrs.) in connection with the railway from Turin and Pinerolo

The Pinerolo road leads nearly due S. from Turin, leaving the Cúneo and Asti roads on the left, then turns S.W.—15½ m. *Airasca* is the railway junction for Cúneo.

23½ m. (38 km.) **Pinerolo** (23,764 inhab.; *Hot. Campana*, L. or D. 500, pens. 1500 l.; *Molino*, L. or D. 450 l.), the historic capital of the Princes of Acáia, ancestors of the House of Savoy, is beautifully situated at the foot of the hills where the Clusone and Lémina valleys merge into the Piedmontese plain. On either side, as we approach the centre of the town, are the buildings of the *Cavalry School*. In the centre is the restored Gothic *Cathedral*. Thence by the Via Trento and the Via Principi d'Acáia (r.), with ancient houses, we ascend to the *Palace of the Princes of Acáia*, with monochrome 16th cent. frescoes, and the church of *San Maurizio* (Romanesque and Gothic) with a fine campanile. In this church are the tombs of eight princes of Acáia. The Via Ortensia descends hence to the Public Garden in which stands the *Waldensian Church*.

The **Vaudois Valleys** (*Valli Valdesi*). The valleys of the Clusone and the Péllice (described below) are inhabited mainly by the Protestant Waldenses or Vaudois. This sect found its origin in the S. of France about 1170, under the inspiration of Peter Waldo, a Lyons merchant who sold his goods and started preaching the gospel. His adherents were formally condemned by the Lateran Council in 1184 and persecution drove them to take refuge in these retired valleys of the Piedmontese Alps. About 1532 the Vaudois became absorbed in the Swiss Reformation When renewed persecution broke out in 1655 under Charles Emmanuel II, assisted by the troops of Louis XIV, a strong protest was raised by Cromwell in England, and Milton wrote his famous sonnet. Still further persecution followed the Revocation of the Edict of Nantes (1685), but the remnant of the Vaudois, about 2600 in number, were allowed to retreat to Geneva. In 1698 Henri Arnaud led a band of 800 to the reconquest of their valleys, and a rupture between Louis XIV and Victor Amadeus of Savoy was followed by their recognition as subjects of Savoy, and tolerance began to prevail. Since the beginning of the 19th cent much interest has been taken in Protestant countries on their behalf, and an Englishman, Col. Beckwith, helped them personally and built their church in Turin (1849). Since 1848 they have enjoyed complete religious liberty. Towards the close of the 19th cent. large colonies emigrated to Sicily, Uruguay, and the Argentine Republic

The road running S from Pinerolo to (19½ m.) *Saluzzo* (see Rte. 4) passes (8 m.) *Cavour* (motor-bus), the ancestral home of the great statesman's family, and (13 m.) *Staffarda*, with a fine 12–13th cent. Cistercian *Abbey, well restored.

Another interesting road from Pinerolo (railway as far as Torre Péllice) ascends the Péllice valley.—10½ m. (17 km.) **Torre Péllice** (1700 ft.; *Hot. Bellavista*, *Parco*, L. or D. 450, pens. 1500 l., summer only; *Malan*, L. or D 400 l.), the headquarters of the Waldensians (4912 inhab) is a pleasant little town with good modern buildings, including a Waldensian church and college and a museum illustrating their history. To the N. extends the pleasant valley of *Angrogna*, with several small inns.—Farther up the main valley are (14½ m.) *Villar Péllice* (2178 ft.; Hot. Palavas, L. or D. 450 l., June–Sept.) and (17 m.) *Bóbbio Péllice* (2402 ft.; Hot. Flora, Camoscio, L. or D. 450 l.), two little summer resorts.—A very fine walk ascends the valley above Bóbbio to (c. 3 hrs.) the long upland valley of *Pra* (Inn), beneath *Monte Granero* (10,403 ft.).

Beyond Pinerolo the Briançon road ascends the Clusone valley.—34 m. *Perosa Argentina* (Hot. Nazionale, L. or D. 400 l.), a silk-working town, lies at the foot of the Val Germanasca, a Waldensian stronghold with talc mines (Inn at *Perrero*, 5 m. W.).—40½ m. *Roure* and (41¾ m.) *Mentoulles* are straggling villages at the S. foot of the *Orsiera* (9442 ft.).—We soon come in sight of the remarkable fortifications built in 1727 by Charles Emmanuel III to defend (44 m.) **Fenestrelle** (3786 ft., *Hot. Tre Re*, L. or D. 450, pens. 1600 l.; *Rosa Rossa*, L. or D. 400, pens. 1400 l.), a little town surrounded by forests and dominated from the S. by the ***Albergian*** (9984 ft.), an easy climb of 6½ hrs. viâ the *Rif. Fratelli Bechis* (7329 ft.; requisitioned by the army). Xavier de Maistre (1763–1852), who served when young in the Piedmontese army, was imprisoned at Fenestrelle, and here wrote his 'Voyage autour de ma Chambre.'—51 m. *Pragelato* (Hot. Albergian, L. or D. 450, pens. 1500 l.; Frezet, L. or D. 500 l.), or *Pragelas*, is noted for its Alpine flowers and for the honey they produce. The road now ascends more steeply and passes on the left the old village of Sestrières.

57½ m. (93 km.) **Sestrières**, or *Colle di Sestriere* (6660 ft.), is the most fashionable summer and winter alpine resort in Piedmont. Its two remarkable 'tower-hotels,' built on a new principle, with rooms approached by a spiral ramp instead of by stairs, as well as by lifts, are a striking and not unattractive feature in the landscape. The ski slopes in the neighbourhood are excellent, and a golf course caters for summer visitors.

Hotels. Principi di Piemonte, 100 R. at 1700, L. 1450, D. 1400, pens. 4400 l., open Dec.–March, an hotel-de-luxe, 5 min. from the centre, with post office and tennis courts; **Duchi d'Aosta**, 205 R. at 1450, L. 1300, D. 1200, pens. 4000 l., the larger and newer of the tower-hotels, open Dec.–March; **La Torre**, 150 R., 1100, L. 900, D. 800, pens. 3000 l., the second tower-hotel, open Dec.–March; **Sestrière-Grande**, R. 1100, L. 850, D. 800, pens. 2800 l., open always; **Monte Sises**, pens. 3300 l., open Dec.–March.

Motor-Buses. Daily express service (June 1st–Oct. 31st) to *Turin* and *Briançon*; daily services all the year to Cesana and *Oulx*; and to *Perosa Argentina* (for the Turin railway).

Funicular Railways, hourly or oftener to *Monte Banchetta* (up 300, ret. 450 l.); and viâ *Alpette* (up 150, ret. 250 l.) to *Monte Sises* (up 250, ret. 400 l.); to *Fraitève* (up 350, ret. 500 l.)

The principal ski-runs are on the slopes of *Monte Banchetta* (9285 ft.) to the E., and *Monte Sises* (8721 ft.) to the S.E., both spurs of the *Rognosa* (10,761 ft.), a dull climb of 4 hrs. Much more repaying is the easy ascent of the *Fraitève* (8862 ft.), 1½ hr. N.

From Sestrières to *Oulx*, see Rte. 1A.

The descent from Sestrières passes (60 m.) *Champlas du Col*, and reaches the Dora Riparia valley at (65 m.) **Cesana Torinese** (4465 ft.; *Hot. Chaberton*, L. or D. 600, pens. 2000 l.; *Croce Bianca*, L. or D. 350, pens. 1300 l.), or *Césanne*, a large red-roofed village with an old church, at the junction

of the road from Oulx (Rte. 1A). To the S. extends the Val di Thures, in which is the refuge-inn of *Rhuilles* (5437 ft.; 20 beds), 1½ hr. from Cesana.—The Briançon road ascends the Piccola Dora valley in zigzags.

The frontier, with the Italian and French customs, is at (68½ m., 110 km.) **Clavières** (5800 ft.; *Bes*, L. 700, D. 600, pens. 2200 l.; *Grande Albergo*, L. 750, D. 650, pens 2400 l.; *Pian del Sole*, L. 550, D. 500, pens 1800 l.; *Torino*, L. and D. 550, pens. 1900 l.; open always, prices higher in winter and in Aug.), or *Claviere*, another frequented summer and winter resort with good ski-slopes, connected with Oulx station by a motor-bus service. The French mountain-resort of *Montgenèvre* is only ½ m. from Clavières —Beyond the new frontier an easy slope leads up to (69½ m., 112 km.) the **Col du Montgenèvre** or **Monginevro** (6102 ft.), the frontier before 1947, where an obelisk commemorates the construction of the road by Napoleon.

A little to the S., and almost from a common source, rise the Dora, which flows through the Po into the Adriatic, and the Durance, flowing through the Rhône into the Mediterranean.

"Adieu, ma sœur, la Durance, nous nous séparons sur ce mont,
Tu vas ravager la Provence, moi féconder le Piémont"

The Mont-Genèvre (*Mons Janus*) is one of the oldest, as well as one of the lowest, passes over the main chain of the Alps. It was crossed by the armies of Marius, Augustus, Theodosius, and Charlemagne; and again in 1494 by Charles VIII and his army, dragging with them 600 cannon. The present road was constructed under Napoleon in 1802–7. French armies entered Italy by it in 1814 and 1859; and in 1917–18 French reinforcements were sent to the Italian armies over the pass.

The descent leads by (74¾ m.) *La Vachette* to (77 m., 124 km.) **Briançon** (see the *Blue Guide to Southern France*).

2. FROM TURIN TO AOSTA AND COURMAYEUR

ROAD, 101 m. (163 km.).—14½ m *Chivasso*—22 m *Caluso*—28½ m. *Strambino*.—34 m. (56 km.) **Ivrea**.—44½ m. *Pont-St-Martin*.—53 m. *Verrès*.—61 m. (98 km.) **St-Vincent**.—62½ m. *Châtillon*.—78 m. (126 km.) **Aosta**.—84 m. *Villeneuve*.—97 m. (156 km.) **Pré-St-Didier**.—101 m. (163 km.) **Courmayeur**.

RAILWAY to *Pré-St-Didier*, 100 m. (161 km.) in 4 hrs., with change of trains at (80 m., 129 km.) *Aosta*.

MOTOR-BUS daily from Turin to Courmayeur in 4½ hrs. (870 l.); also from Pré-St-Didier to Courmayeur three times daily in 20 min. (70 l.).

The **Val d'Aosta**, the district which includes the main valley of the Dora Bàltea and its numerous tributary valleys, is one of the most beautiful parts of Italy. The mountains which surround its head (Gran Paradiso, Mont Blanc, Matterhorn, and Monte Rosa), its glaciers, its forests, its pastures, and its unequalled view-points combine with its Roman remains and many feudal castles to make a sum total of beauty and interest rarely surpassed. The language most commonly spoken is French, but Italian predominates in the lower valley and is everywhere understood. An interesting relic of the colonisation of the valley from the Swiss Valais remains in the German dialect which still survives at Gressoney. Under

the new Italian Constitution of 1945, the valley has been granted a statute of administrative and cultural autonomy.

The most important tourist centres are Gressoney, Issime and Champoluc, Brusson, Valtournanche and Breuil, Courmayeur, and St-Vincent, all of which have good hotels, and the last a spa with medicinal waters. The guides of Valtournanche and Courmayeur are world-famous and many have accomplished first ascents not only in Switzerland, but even in America and Africa and among the Himalayas. The roads are only tolerable, except for the two great arteries which offer an exit from the upper valley—the Great and Little St. Bernard passes. Some of the side valleys have no carriage roads and lateral communication is affected by mere mountain tracks.

From Turin we follow the Milan road to (14½ m.) *Chivasso*, where the Aosta road turns left.—At (22 m.) *Caluso* we cross the low moraine-ridge through which the Dora Báltea cuts its way into the Po valley.—28½ m. *Strambino* has an 11–14th cent. castle.—34 m. (56 km.) **Ivrea** (16,116 inhab.; *Hot. Dora & Scudo di Francia*, L. 750, D. 700, pens. 2600 l.; *Nazionale*, L or D. 600 l.; *Moro, Solferino*, L. or D. 550 l.), a pleasant old town, was the Roman *Eporedia*, a bulwark in the 1st cent B.C against the Salassian Gauls of the Upper Dora. In the Middle Ages its marquesses rose to high power, and Arduin of Ivrea was crowned King of Italy in 1002. Ivrea is well known for its carnival, held annually in Feb —Approaching from the S., we cross the Dora Báltea by the *Ponte Nuovo*. On the left is the *Ponte Vecchio*, a bridge of 1716 on older foundations, and opposite a tablet commemorates the 2000th anniversary of the town's foundation. In the upper part of the town is the CATHEDRAL, of which two apsidal towers, the cupola, and the crypt date from the 11th century. On the left of the façade is a Roman sarcophagus. The sacristy contains two paintings by Defendente Ferrari. Behind the cathedral is the *CASTLE, a stronghold of Amadeus VI, the 'Green Count' (1358), with four angle towers, one of which was partially destroyed by an explosion in 1676; it is now used as a prison. In the public park by the river, below the Dora bridges, are the *Museo Garda* (Chinese and Japanese collections) and the Romanesque campanile (1041) of the vanished church of *Santo Stefano*.

Ivrea is the capital of the *Canavese*, the subalpine district extending from the level moraine ridge of the *Serra d'Ivrea*, to the E., up to the foot of the Gran Paradiso. The VALLE DI LOCANA, the chief valley of this district, is reached direct from Turin (Porta Susa) by railway or motor-bus to (33 m.) *Pont Canavese*.

The road from Ivrea joins the road from Turin opposite (3 m.) *Cuorgnè* (Hot. Umberto I, L. or D. 500 l.), an ancient little town on the Orco, with many medieval houses. *Valperga*, 1 m. S., has a good 15th cent. church and a restored castle.—6 m. *Pont Canavese* (Hot. Varello, Centrale, L. or D. 500 l.), the railway terminus, stands at the foot of the flowery VAL SOANA, which is served by a motor-bus from Pont to *Ronco Canavese* (7 m.; Hot. Centrale, Soana, pens. 2000 l.) and *Campiglia* (10 m.; Hot. Aquila Reale, L. or D. 550 l.) —Beyond Pont the road (motor-bus to Noasca daily, to Ceresole in May–Oct) keeps close to the Orco.—13½ m. *Locana* (2011 ft.; Hot. Rianerio, L. or D. 500 l.) is the last big village. The ascent becomes steeper and the outliers of the Gran Paradiso loom up on the right.—Above (22 m.) *Noasca* (1062 ft.) with its charming waterfall (above the houses to the right) the road enters a narrow gorge through which the Orco foams in a sequence of

cascades, and after a tunnel we emerge suddenly into the pastoral basin of Ceresole —28 m. (43 km.) **Ceresole Reale** (4904 ft. ; *Hot. Levanna*, L. 750, D. 650 pens. 2500 l., higher in July–Aug. and Dec. ; *Blanchetti*, pens. 1000 l. ; *del Lago*, pens. 1800 l., open June–Sept.) stands in a long upland basin, dominated by the peaks of the Levanna, whose natural beauty has been somewhat marred by the dam and reservoir of the Turin electric-power works. A fine and easy excursion thence is the walk over the *Col du Nivolet* (9321 ft.) to (5 hrs.) Pont Valsavaranche (see below).

Beyond (37 m.) *Montalto Dora*, with its well restored 15th cent. castle, we enter the Val d'Aosta proper and reach French-speaking territory at (44½ m.) *Pont-St-Martin* (1125 ft. ; Hot. Dora, L. or D. 400 l.), which has a fine *Roman Bridge (1st cent. B.C.) on the Lys, and the ruins of a 12th cent. castle.

For *Gressoney* and the *Val du Lys*, see Rte. 3B.

Beyond (46½ m.) *Donnaz* (1045 ft.) the road enters the narrow Gorge de Bard, through which in 1800 Napoleon passed unperceived with his whole army during the night. At the other end are the villages of *Bard* (r., Hot. Royal), with its picturesque fortress, and *Hône* (l. ; Hot. des Voyageurs, pens. 2200 l.).

To the left is the steep Ayasse valley, up which a good track leads to (4 hrs.) *Champorcher* (4315 ft. ; Hot. Champorcher, Monte Glacier, L. or D. 450 l.), and thence over (8 hrs.) the *Finestra di Champorcher* (9311 ft.) to (11 hrs.) *Cogne* (p. 25).

53 m. **Verrès** (1296 ft. ; *Hot. Italia, Stazione*, L. or D. 650 l.) stands at the mouth of the Val d'Ayas. The *Castle of *Issogne*, built by Georges de Challant c. 1480, lying 10 min. S.W. of the station, is a charming example of the late-medieval residence, in contrast with the four-square stronghold of *Verrès*, which lies c. 20 min. N. of the town. The latter was founded by the Challant family in 1360 and strengthened in 1536, and has sheer walls 100 ft. high.

From Verrès to *Champoluc*, see Rte. 3C ; to *Valmériane*, see below.

Passing the little Romanesque church and electric-power works of (58 m.) *Montjovet* we traverse another ravine.

61 m. (98 km.) **St-Vincent** (1425 ft. ; *Hot. Billia*, 140 R. from 1200, L. 1300, D. 1200, pens. 3500 l. ; *de la Source*, 95 R. from 600, L. 750, D. 700, pens. 2600 l., July–Sept. ; *Parc*, L. and D. 750, pens. 2600 l. ; *Corona*, L. or D. 600, pens. 2000 l., June–Oct. ; *Leon d'Oro*, L. or D. 600, pens. 2000 l. ; *Roma*, L. 700, D. 600, pens. 2200 l., June–Sept. ; *Miramonti*, pens. 2200 l., June–Sept. ; *Ponte Romano*, pens. 2200 l., June–Sept.), situated amid groves of chestnuts, is famous as a health resort and as an excursion centre. It has a modern casino. The old church, recently restored, preserves some original paintings on its external apse wall ; the crypt dates probably from the 10th century. The mineral spring (*Fons Salutis*) gushes forth on the hillside ¼ hr. above the village (funicular railway from the church in 3 min.).

Pleasant walks may be made to the castle of *Montjovet* (2018 ft.), ¾ hr. downstream, and to (1¾ hr. S.E.) *Emarese* (3438 ft.) above Montjovet, a village com-

manding a fine view. Some 800 ft above the village is an ice-grotto *Mont Zerbion* (see below) is easily ascended from St-Vincent in 5 hrs. A bridle-path leads W. to (1 hr.) *Brusson* (Rte 3c).

Motor-Buses run all the year round from St-Vincent to the station, and to **Châtillon**; also in Aug. to Breuil, Cogne, the Great and Little St. Bernard, Gressoney, and Champoluc.

62½ m. **Châtillon** (1800 ft.; *Hot Victoria*, L. 700, D. 600, pens. 2200 l.; *Angelo*, pens. 2200 l.), with 3216 inhab., is the town second in importance in the Val d'Aosta. The Marmore torrent flowing down from the Valtournanche is here crossed by three bridges, the uppermost of these dates from 1766, while farther down is the old Roman bridge, with another bridge immediately above it. The 15th cent. castle, built by the once powerful lords of Challant, has been restored.

On the opposite side of the Valtournanche is the hill crowned by (3 hrs.) the chapel of *St-Evence* (5473 ft.), which affords a good view of the Matterhorn at the head of the Valtournanche. The descent may be made to *St-Denis*, a village overhung by the ruined castle of *Cly* (1351)—*Ussel*, with its fine castle of 1350 (2205 ft), may be reached in 1 hr by crossing the Dora below the railway station. —For excursions in the Valtournanche, see Rte. 3D

Ascents *Mont Zerbion* (8928 ft), affording a fine panorama of Monte Rosa and the Val Challant, is easily reached in 5 hrs, viâ *Promiod* (4899 ft) and the Val de Promiod, at the head of which the *Col de Portola* (7924 ft) leads over to Antagnod and Perriasc (Rte 3c) in 4½ hrs.—*Mont Barbeston* (8147 ft) on the S. side of the Val d'Aosta is likewise reached in 5 hrs viâ the village of *Pontey* (1715 ft.) and the thickly wooded *Valmériane* The *Col de Valmériane* (7484 ft.) gives access to the Val de Chalame, which may be descended to *Verrès* (see above) in 8 hrs viâ *Champ de Pras*.—From Châtillon to *Zermatt*, see Rte 3D

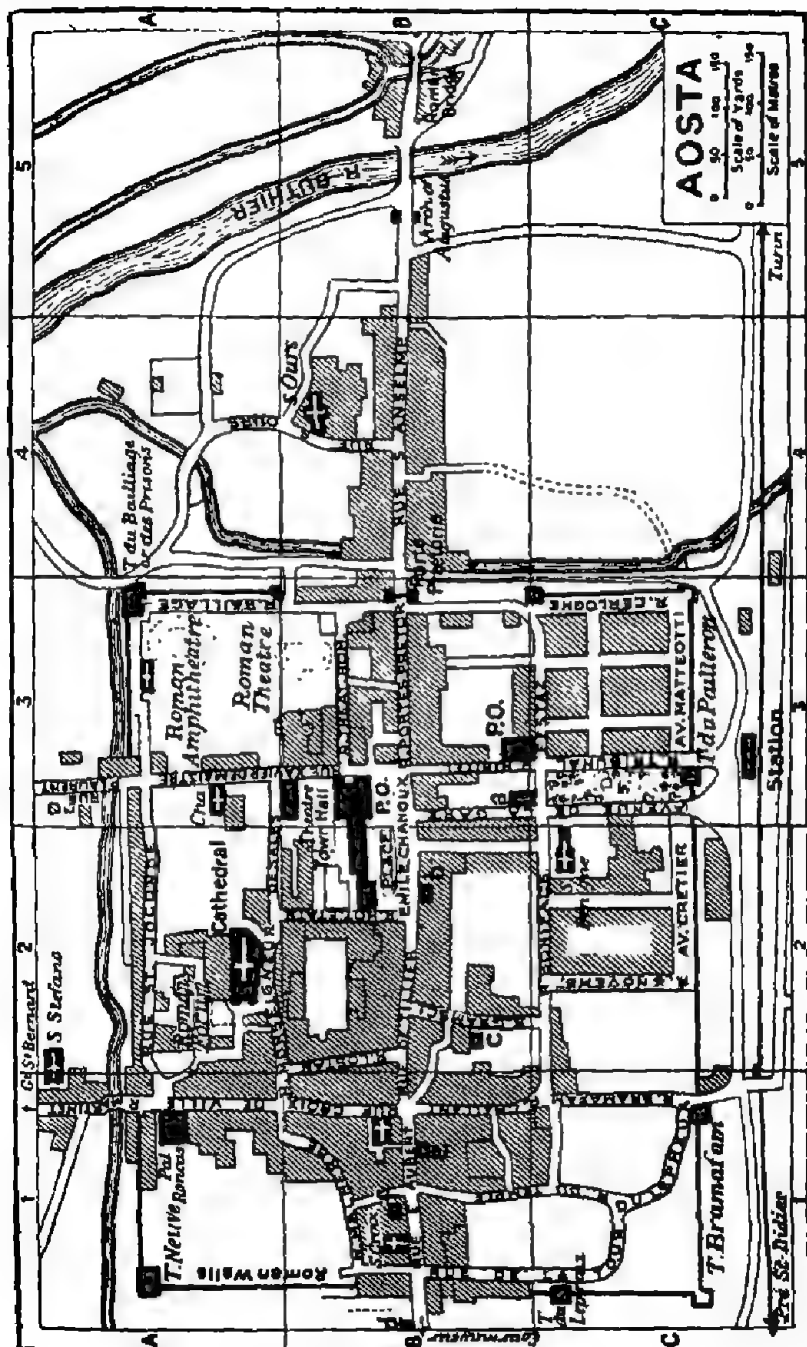
66 m. *Chambave* (1558 ft), beneath the castle of Cly (see above), is noted for its wine Farther on, on the left, appears the **Castle of Fénis* (adm. 60 l), one of the finest in Piedmont, founded in 1330 by Aymon de Challant It has a 16th cent. courtyard and many frescoed apartments.—To the S. extends the Val Clavalité, with the snowy pyramid of the Tersiva at its head.—70 m. *Nus* (1745 ft.) with the scanty ruins of a castle, lies at the mouth of the Val St-Barthélemy.

The unfrequented Val St-Barthélemy, 16 m. long, and traversed only by a bridle-path, leads up through wild and wooded country to (3½ hrs) *Lignan* (5340 ft.; Hot. Luseney, pens 2000 l.), its principal village, and thence to (5½ hrs) *Champ Plassant* (6234 ft.) in a delightfully secluded glen The last chalets are at (6½ hrs.) *Luseney* (8534 ft)

To the right, beyond (73½ m.) *Villefranche*, is the 12th cent. castle of *Quart* (2380 ft.).—The valley expands into the fertile basin of Aosta We cross the Buthier.

78 m. (126 km) **AOSTA** (1900 ft.), in a fertile basin surrounded by lofty snow-capped mountains at the junction of the Buthier and the Dora Báltea, is a town (25,589 inhab.) of high antiquity, still enclosed by its Roman walls and containing many Roman and medieval survivals.

Hotels. **Corona e Posta** (b, B 2), Piazza Emile Chanoux, L. or D. 900, pens. 3200 l; **Alpino** (a; B 3) Corso Vitt. Emanuele; **Svizzero** (c; B 2), Via Ospedale, at these L. or D. 600, pens 2000 L (prices higher Dec–March and Aug), **Mont Blanc** (d.; B 1), Corso Batt. Aosta, L. or D. 450,

AOSTA
Scale of Yards
Scale of Metres
R. BUTHIER
Arch of Augustus
Roman Bridge
S. Ours
RUE S. ANSELME
Porta Praetoria
T. du Bailliage & des Prisons
R. BAILLAGE
Roman Amphitheatre
Roman Theatre
Cathedral
Town Hall
P.O.
PLACE EMILE CHANOUX
AV. MATTEOTTI
AV. CRETIER
Station
Turin
T. Bramafam
T. Neuve
Roman Walls
S. Stefano
Gd St Bernard
Pré St. Didier

pens. 1700 l.; **Cavallo Bianco** (e; B 1), **Gallina** (f, B 1), less expensive

Motor-Buses run all the year to *St-Rhémy* in 1¼ hr. (240 l.), *Valpelline* in 50 min. (140 l.), daily; to *Cogne* in 1½ hr.; and in summer to the *Little St. Bernard* in 2½ hr. (600 l.) and *Bourg-St-Maurice* (1000 l.).—MOTOR COACH TOURS starting at Aosta run to the Great and Little St. Bernard, Champoluc, and Cogne, and there are one- and two-day tours of the Mont Blanc district, touching at Chamonix (no passport required).

History. Once the chief town of the Gallic Salassi, Aosta was captured by Terentius Varro in 24 B.C. and renamed *Augusta Prætoria*, and it still retains its Roman plan almost intact. The character of the modern city, however, is Southern French rather than Italian, the architecture is essentially Burgundian, and the speech of the people is a French dialect Throughout the Middle Ages town and valley owed allegiance to the great house of Burgundy, and the dukedom of Aosta has always been a cherished appanage of the House of Savoy. The most famous native of Aosta is St. Anselm (1033–1109), archbishop of Canterbury from 1093. St Bernard of Menthon (d. c. 1081), founder of the famous Hospice, was archdeacon of Aosta.

The PIAZZA EMILE CHANOUX (B 2, 3) is the centre of the town, with the *Town Hall*. Thence the Via Porta Pretoria leads E. to the **Porta Prætoria,** a double gateway of three arches, 400 yds. beyond which is the ***Arch of Augustus** (B 5), a triumphal arch erected in 23 B.C. to commemorate the defeat of the Salassi. This is in a tolerable state of preservation and is decorated with ten Corinthian columns, but is rather disfigured by a modern roof. Farther on, beyond the modern bridge over the Buthier, is a partially buried *Roman Bridge*.

To our right, as we return, the Via Sant'Orso leads to the priory and collegiate church of **Sant'Orso** (B 4) or *St-Ours*, founded by St Anselm, with a 13th cent. campanile, 16th cent. stalls, and a beautiful 12th cent. *Cloister. The *Priory* (late 15th cent), with terracotta ornamentation, has an octagonal tower with a pointed roof. At No. 8 Via Sant'Orso is an *Archæological Museum* (open free, 9.30–11.30 and 1.30–4.30). We next follow the Strada di Circonvallazione N.W to the *Tour du Bailliage* or *des Prisons* (A 3), a 13th cent. addition to the Roman walls. To the S, in the garden of the Convent of St. Catherine (ring for adm.), are eight arches of the Roman *Amphitheatre* (A 3), a building once capable of holding 15,000 spectators. Close by (S.) are the remains of the *Roman Theatre* (B 3).

From the Piazza Emile Chanoux the Via Xavier-de-Maistre and Via di Sales (l.) lead to the **Cathedral** (*SS. Gratus and Jucundus*; A 2), an ancient foundation, rebuilt in the 15th cent. and badly restored in 1837. In the choir are good mosaic pavements (1429–34) by Étienne Mossettaz, late 15th cent. stalls, and, on the left of the high altar, the tomb of Thomas II of Savoy (d. 1259).

The *Treasury* contains an ivory diptych of 406, and the 15th cent. reliquaries of the patron saints. The cloister to the N. of the church dates from 1460. On the W. side of the Cathedral Square is the so-called *Roman Forum* (key at the Archdeaconry). This is more probably a *Horreum*, a food depôt for th legions going to Gaul by the Little St. Bernard Pass.

The ***Roman Walls,** forming a rectangle c. 800 yds. long and c. 630 yds broad, are in best preservation near the *Tour Bramafam* (C 1), a relic of the 11th cent. castle of the lords of Challant, near which remains of the Porta Principalis Dextra have been unearthed. Athwart the W. wall is the medieval *Tour du Lépreux* (C 1), whose unfortunate inmate, Guasco d'Oneglia (d. 1803) with his sister Angelica (d. 1791), is celebrated in Xavier de Maistre's tale, ' Le Lépreux de la Cité d'Aoste.' Near the site of the Porta Principalis Sinistra is the *Palazzo Roncas* (A 1 ; 1606).

From Aosta to the Great St. Bernard, 21 m. (34 km.), motor-bus in summer in 2 hrs., with connections for Chamonix The excursion to the Great St. Bernard pass is the principal one from Aosta, and affords some striking views, including that of Aosta itself from (3¾ m.) *Signayes.* We pass through a country of trellised vines and fields of maize to (4½ m.) *Variney* (2575 ft.), where a road diverges to Valpelline. On the other side of the valley, 500 ft. below, lies Roisan.—6 m. *Gignod* (3260 ft. ; Hot. de la Tour, L. or D 650 l.) has a 15th cent. church tower on the ruins of an ancient castle—From (7½ m.) *Condemine* (3700 ft.) a magnificent view of the whole length of the Valpelline may be enjoyed —9 m. *La Clusaz* (3945 ft).—At (11 m.) **Étroubles** (4200 ft. ; *Hot Croce Bianca, Nazionale,* L. or D. 650, pens. 2100 l.) we cross the Buthier and gain an impressive view up the valley, closed by the Grand Golliaz and the Aiguille d'Artanavaz.—13 m. *St-Oyen* (4515 ft.) may be taken as a base for the ascent of (5 hrs.) *Mont Fallère* (10,043 ft.) viâ the Col Flassin.—14½ m. **St-Rhémy** (5355 ft ; *Hot. Italia,* L. or D. 750, pens. 2500 l.) is a dreary village. By old-established right the young men of St-Rhémy and the Combe des Bosses may act as guides and snow-sweepers on the St. Bernard road instead of serving in the army

Looking N.W. we obtain a view of the striking *Pain de Sucre* (9164 ft.). The old bridle-path, which keeps to the right side of the valley, saves pedestrians c. ½ hr. We reach the Italian customs (7275 ft. ; telephone to Hospice, see below), and cross into Switzerland. Just beyond the frontier is (21 m., 34 km.) the **Great St. Bernard Hospice** (8100 ft. ; post office), one of the highest habitations in Europe, a massive stone building on the summit of the pass, exposed to tremendous storms from the N E. and S.W. On the N.W. it is sheltered by the *Chenalette* (9479 ft.), on the S.E by *Mont Mort* (9407 ft.). Not far from the Hospice is the Hot. Italia (R. 500, L. or D. 600 l.).

The Hospice was founded in the 11th cent. by St. Bernard of Menthon, archdeacon of Aosta, a native of Savoy. Its early history was chequered by the outrages of Saracen invaders from Provence, but by 1215 it was regularly manned by Austin canons from their mother-house at Martigny, and its riches, both in lands and money, increased steadily until the Reformation. The resources of the monks were severely taxed by Napoleon, who, though he made numerous donations to the Hospice, quartered a garrison of 40 men there for some months and drew heavily on the monks' supplies for the rationing of his army in 1800. To-day the Hospice is managed by 10 or 12 canons assisted by a number of lay-brothers or 'marronniers.' In their rescue of snow-bound travellers the canons are assisted by the famous St. Bernard dogs, a breed said to be a cross between the Pyrenean sheep-dog and the Newfoundland. The training of the dogs for rescue work is said to take two years, but modern conditions have made their services much less important than of yore

The pass of the ***Great St. Bernard** (8111 ft) is more remarkable for its historical, religious, and romantic associations than for its scenery, which, though interesting, is less impressive than that on most of the other great passes Known and used by Celts and Romans long before the birth of Christ, its ancient name was *Mons Jovis* (Mont Joux), from a temple of Jupiter Pœninus which once stood on the Plan de Jupiter, and it was only in the 12th cent. that it acquired its present style after the founder of its hospice The pass was much frequented by pilgrims and clerics bound to or from Rome, and between 774 and 1414 it was crossed twenty times by the medieval emperors, including Frederick Barbarossa in 1162. In the campaigns of 1798–1800 hundreds of thousands of French and Austrian soldiers crossed the pass at various times. The most famous passage was made by Napoleon, who, on May 14–20th, 1800, led 40,000 troops by this route into Italy and a month later defeated the Austrians at the battle of Marengo Each regiment occupied three days on the passage, halting the first night at Bourg-St-Pierre, the second at St-Rhémy or Étroubles, the third at Aosta

The road goes on to (26 m.) *Martigny* (see the *Blue Guide to Switzerland*).

The **Valpelline,** N E of Aosta, affords an unfrequented route to the foot of the Pennine Alps and is ascended by a motor-bus as far as the village of Ollomont From (4½ m) *Varsney*, on the St Bernard road (see above) we descend and cross the Buthier.—7½ m. **Valpelline** (3120 ft. ; *Hot Croce Bianca*, L. or D 400 l) stands at the junction of the Val d'Ollomont with the main valley. In the former, 2 m. N , lies *Ollomont* (4385 ft ; Hot Italia, L or D. 600 l.), with disused copper-mines, at the foot of the *Col de Fenêtre de Balme* (9140 ft.), 5 hrs farther viâ Vaux and Balme, the uppermost group of chalets Calvin escaped into Switzerland by this pass after an unsuccessful attempt at reforming the Aostans. Just off the path to the left is the beautiful alpine basin of *By* (6700 ft ; Inn), beneath the Grand Combin. Above it (5½ hrs) lies the *Rif. d'Amiante* (9725 ft. ; 20 beds)

The narrow Valpelline road now runs N E. to (11 m.) *Oyace* (4485 ft ; Hot. Otemma, L. or D 600 l , July–Sept), high above the Buthier, with an old tower of the lords of the valley To the S. towers the imposing *Monte Faroma* (10,082 ft.).—A bridle-path goes on to (1½ hr) *Bionaz* (5250 ft.), whence the fatiguing *Col de Luseney* (10,711 ft.) leads into the Val St-Barthélemy in 6 hrs.—5½ hrs. **Prarayé** (6540 ft), the uppermost hamlet in the valley, lies at the foot of two frontier passes into Switzerland (usually closed), the *Col de Collon* (10,270 ft.) leading in 6½ hrs. to Arolla, and the *Col de Valpelline* (11,687 ft) leading in 10 hrs. to Zermatt On the way to the latter is the *Rifugio Aosta* (9350 ft , 30 beds), on the Za-de-Zan Glacier, above which rises the *Dent d'Hérens* (13,715 ft.). Unfrequented passes lead E. in 7½–10 hrs. to Breuil and Valtournanche (Rte 3D).

Ascents from Aosta. **Becca di Nona** (10,309 ft. ; 6 hrs. , guide optional). The bridle-path, crossing the Dora Báltea by the *Pont Suaz*, ascends rapidly to (1 hr.) *Charvensod* (2450 ft. ; Hot. à la Jolie-Bergère, L. or D. 800, pens. 2800 l. ; Villa Tea, pens. 2200 l), and thence leads past the hermitage of *St-Grat* and over the *Col de Plan-Fenêtre* (7300 ft) to (4 hrs.) *Comboé* (6959 ft.), 2 hrs. below the summit, on which is a statue of the Virgin. The *View of the Alps extends from Mont Blanc to the Mischabelhörner. The descent may be made viâ the *Col d'Arbolé* (9411 ft.) to (6 hrs) *Cogne*.—The ascent of **Mont Emilius** (11,677 ft. ; 9 hrs. ; guide desirable) is made viâ Comboé (see above), the *Lac d'Arbolé*

(9715 ft.), and the S. arête —*Mont Fallère* (10,043 ft., 6½ hrs; guide desirable), to the N., is reached by an easy track viâ *Sarre* and the *Val Clusella*, or viâ *St-Pierre* and *Verrogne* (see below). The descent may be made to Gignod, St-Oyen (see above), or the Combe de Vertosan (see below).

The Courmayeur road, beyond *Sarre* and its 18th cent. château, reaches (83 m.) *St-Pierre* (2170 ft.; Hot. Castello, L. or D. 650 l.), with its restored castle on an isolated rock, affording a good view S. of the isolated Grivola. The road on the right ascends in 5 m. to *St-Nicolas* (3695 ft.; Hot. Bellavista, L. 400 l.).

To the S. extends the VAL DE COGNE, traversed by a road (motor-bus from Aosta) through (1 m.) *Aymavilles*, with its turreted castle.—3 m *Pont d'El* has a Roman bridge over the Grand'Eyvia —12½ m **Cogne** (5030 ft, *Hot. Sant'Orso*, R 650, L 750, D. 700, pens. 2200 l.; *Bellevue*, R. 650, L 750, D. 650, pens 2200 l., higher, July–Sept. and Dec.–Feb.; *Grivola*, L. 700, D 650, pens. 2200 l., higher Dec.–Feb. and Aug.; *Castello Reale*, *Miramonti*, L. 700, D. 650, pens. 2200 l, open July and Aug) stands in a wide basin at the junction of the main valley with the Valnontey, which runs due S to the Gran Paradiso. It is a favourite summer and winter resort and has magnetite mines.

Several easy passes lead W into the Valsavaranche (6–9 hrs.), notably the *Col de Lauson* (10,830 ft.), reached viâ (4 hrs.) the *Rif. Vitt. Sella* (8490 ft.; 50 beds). The finest ascent is that of the *Punta Tersiva* (11,522 ft; 7 hrs. with guide), viâ the Grauson valley and *Ervillières*, more difficult are those of the *Grivola* (13,022 ft), 8½ hrs. E., rewarded by a *View of the Val d'Aosta, the **Gran Paradiso** (13,324 ft) 12 hrs S. by the romantic *Valnontey*; and the *Gran San Pietro* (12,113 ft., 9½ hrs. S.E.). The last is approached viâ (½ hr.) *Champlong* (Inn), the basin of *Lillaz*, and the *Valeille*.—From Cogne to *Champorcher*, see p. 19.

84 m. **Villeneuve** (2200 ft; *Hot Col Nivolet*, L. or D. 400 l) or *Villanova Báltea*, an unattractive village beneath the ruined 11th cent. Châtel d'Argent, is the best starting-point for exploring the Valsavaranche and Val de Rhêmes. These twin valleys join the Val d'Aosta just W. of Villeneuve, and between them lies *Introd* (Hot Bruil, L. or D. 400 l.) with its castle and medieval tithe-barn.

The **Valsavaranche**, to the W, is ascended by a poor road as far as (7 m.) *Dégioz* (5055 ft; Hot. Parco Nazionale, L. or D. 500, pens. 1600 l), continued by a bridle-path viâ *Eaux-Rousses* (Hot. Col Lauzon, similar charges) to (12½ m) *Pont Valsavaranche* (6385 ft., Hot Gran Paradiso, L. or D 550, pens. 1800 l., July–Sept.). Dégioz is connected with Rhêmes-Notre-Dame and with Cogne by several easy passes; Pont is a base for the ascent of the *Gran Paradiso* (see above, 6–7 hrs.), reached viâ the *Rif. Vitt. Emanuele II* (9105 ft; 32 beds).—From the head of the valley the Col du Nivolet leads over to Ceresole Reale (p. 18) in 6 hrs. by bridle-path.

The **Val de Rhêmes**, farther E, is ascended by a fair road from Villeneuve viâ Introd as far as (8½ m.) *Rhêmes-St-Georges* (3840 ft.). Thence a rough road goes on to *Chanavey* (5445 ft.; Hot. Granta Parey, May–Oct., L. or D. 450, pens. 1600 l.; Grande Rousse, pens. 1400 l.), just short of (13 m) *Rhêmes-Notre-Dame* in a charming upland basin. Passes lead E. into the Valsavaranche and W. into the Valgrisanche. The striking peak at the head of the vale is the *Granta Parey* (11,399 ft.), but the most repaying ascent (c. 8 hrs.) is that of *Mont Tout-Blanc* (11,284 ft.) to the S.E.

The whole of the Gran Paradiso massif, including the upper parts of the Cogne,

Valsavaranche, Rhêmes, and Valgrisanche valleys, and the N. side of the Locana valley, is included in the **National Park of the Gran Paradiso**, an area of 375 sq. m. in which hunting, shooting, fishing, and digging up plants is vigorously prohibited. The park was founded as a royal hunting preserve for Victor Emmanuel II (then only King of Sardinia) in 1836. It was presented to the State by Victor Emmanuel III in 1922. There are proposals for constructing a hydro-electric reservoir on the Nivolet plateau. This is the only part of the Alps in which the ibex (stambecco) has survived in its natural state, and the chamois and Alpine marmot are common. The flora is at its best in May and June.

87 m. *Arvier* (Hot. Planaval, Ruitor, L. or D. 550, pens. 1800 l.), with the 13th cent. Château de la Mothe, grows good wine.—87½ m. *Liverogne* (2375 ft.; Hot. Col du Mont, L. or D. 350 l.), is the starting-point of the bridle-path up the Valgrisanche.

The VALGRISANCHE, narrow and rocky in its lower reaches, and almost blocked by the castle-crowned rock of Montmajeur, is open and pastoral higher up. 3½ hrs. *Valgrisanche* (5460 ft.; Hot. Perret, pens. 1800 l.; Grande Sassière, pens. 1650 l.) and (5 hrs.) *Fornet* (5680 ft.) are the principal centres. To the W. rises the *Ruitor* (11,438 ft.)

Passing *Avise*, on the N. side of the valley, we come into view of Mont Blanc and cross the Dora by the *Pont d'Équilivа*, at the entrance to the magnificent gorge of the *Pierre Taillée. Between (93½ m.) *Pont de la Salle* (2925 ft.) and (95 m.) **Morgex** (3020 ft.; *Hot. Angelo, Monte Bianco*, L. or D. 600, pens. 2000 l.) is the ruined 13th cent. castle of Châtelard. Morgex is the principal village in the VALDIGNE, the upper valley of the Dora between Pré-St-Didier and the Pierre Taillée.

97 m. (156 km.) **Pré-St-Didier** (3315 ft.; *Hot. Monte Bianco*, L. or D. 600, pens. 2000 l.; *Villa Plassier*, L. 650, D. 600, pens. 2100 l.; *Alpina*, L. 650, D. 600, pens. 2200 l., summer only; *Crammont*, open always, L. or D. 450 l.) is a small watering-place with a 13th cent. church tower and chalybeate springs, at the junction of the Dora di la Thuile and the Dora Báltea. On the left diverges the road viâ the *Little St. Bernard* (frontier) to (20 m.) *Bourg-St-Maurice* (motor-service, see below).

The ***Tête de Crammont** (8980 ft.) is easily ascended from the Little St. Bernard road, ½ hr. along which we take a path ascending through larches on the right to within ½ hr. of the summit. The *View is one of the most remarkable in the district. The whole of the Mont Blanc massif is visible, from the Aiguille des Glaciers in the S.W. to Mont Dolent in the N.E. Farther E. may be recognised Mont Vélan, the Grand Combin, the Matterhorn, and Monte Rosa; to the S.E. extends the lovely valley of Aosta, while farther S. is the enormous icefield of the Rutor with the Grivola and Gran Paradiso behind. The descent to (3 hrs.) *Élevaz*, on the Little St. Bernard road, is stony and fatiguing. The more difficult direct ascent from Courmayeur should not be attempted without a guide.

101 m. (163 km.) **COURMAYEUR** or *Cormaggiore* (4030 ft.; 1264 inhab.) is the Chamonix of Piedmont, but enjoys a much milder climate than its rival of Savoy. It is much frequented in summer, both by alpinists and lovers of mountain scenery

and by those who seek the benefit of its mineral springs, and winter sports flourish.

Hotels (open June–Sept.). **Reale Bertolini**, 94 R. from 900, L. 1250, D. 1200, pens. 3700 l.; **Monte Bianco**, L. 900, D. 800, pens. 3000 l; **Miramonti**, L. and D. 850, pens. 3000 l.; **Moderno**, L. 800, D. 900, pens. 3000 l.; **Angelo, Centrale, Excelsior, Golf & Grandes-Jorasses**, similar charges; **Vittoria**, L. or D. 650, pens. 2200 l., open always At *Le Larzey*: **Viale**, L. or D. 550, pens. 1900 l.

Motor-Buses to *Pré-St-Didier* daily (70 l.); to *Aosta* (1 hr.; 250 l.) and *Turin* (4 hrs; 870 l) —Excursions in summer to *Cogne* (1125 l.), the *Great St. Bernard* (1550 l.), and *Breuil* (1930 l.).

The *Mont de la Saxe* (7737 ft.), N.E. of Courmayeur, is easily accessible in 3 hrs. by bridle-path viâ La Saxe, Villair, and Le Pré; the finest view of the Grandes Jorasses is obtained from the slightly higher *Tête Bernarde* (8314 ft), the N E. peak of this group.—*Mont Chétif* (7687 ft), on the W. side of the valley, is reached in 3 hrs. viâ Dolonne, whence we take the zigzag path ascending towards the Col de Chécouri and after 1½ hr. turn right for the summit. The view of the abyss of the Allée Blanche, and of the Aiguille Noire de Pétéret, is very impressive

From Courmayeur to the Col de la Seigne (Bourg-St-Maurice, Chamonix), 5 hrs. The road crosses the Dora to Dolonne and ascends the right bank of the Dora Báltea, rounding Mont Chétif.—1½ hr. *Notre-Dame de la Guérison* (restaurant) commands a view of the Grandes Jorasses above Entrèves and the Val Ferret, and of the Brenva Glacier, with the debris of the landslip of 1920. We ascend the Val Veni, leaving the Restaurant de Purtud (with rooms) on the right, and traverse the forest of St-Nicolas. The road ends at (2 hrs.) the inn of *La Visaille* (4770 ft), above which towers the Aiguille Noire de Pétéret, with the Aiguille Blanche and the Dames Anglaises behind A good track goes on to (3 hrs.) the basin of *Lac Combal* (6365 ft.), which was formed by the partial stoppage of the Dora by a moraine of the Miage Glacier; the lake vanished completely during the night of Sept. 29th, 1950.—The Val de l'Allée-Blanche (La Lex Blanche, 'lex' signifying a mountain pasture), the uppermost basin of the Dora valley, leads on to (5 hrs.) the **Col de la Seigne** (8242 ft.; refuge huts), on the French frontier, the watershed between the basins of the Po and the Rhône. The *View is magnificent in its savage desolation. Thence to (7 hrs.) *Les Chapieux*, see the *Blue Guide to Switzerland*.

Lac Combal is the starting-point of the most usual ascent of Mont Blanc from the Italian side (14½ hrs., guide essential) viâ the Miage Glacier and (6½ hrs.) the *Refuge du Dôme* or *Capanna Gonella* (10,237 ft.; 20 beds), whence the route runs viâ the W. branch of the Glacier du Dôme and the *Col de Bionnassay* (12,730 ft.). The night may be spent at (11½ hrs.) the *Cabane Vallot* (14,312 ft), near the old and new observatories, beyond which the steepest part of the climb leads past the Bosses du Dromadaire and the Rochers de la Tourette.—14 hrs. **Mont Blanc** (15,782 ft.), the highest mountain in Western Europe, commands a view (too often obscured by clouds) remarkable for extent rather than for any feature of individual beauty, ranging from the Dauphiny Alps to the Bernina and from the Côte d'Or to the Apennines. The highest summit is in France, and a full description will be found in the *Blue Guides to Switzerland* and *to the French Alps*.—Another more difficult ascent (15 hrs.) is viâ Lac Combal and the *Rif. Quintino Sella* (11,057 ft.; 12 beds).

From Courmayeur to the Col Ferret (Orsières), 5 hrs. The road leads N. and reaches the Val Ferret at (40 min) **Entrèves** (4265 ft), a village with an old castle Entrèves is at the base of the remarkable *Rope-Railway, opened in 1949, which ascends in two sections to the **Rifugio Torino** (10,900 ft; 48 beds; adm. 50 l., bed 900 l.), a large hut for climbers just below the **Col du Géant** (11,054 ft.). It commands a magnificent panorama of the Graian Alps, to the S., and the S. side of the Pennine Alps, to the W. From the pass Chamonix is reached in 6 hrs. viâ Montenvers (not difficult, but guide essential)

Beyond Entrèves the road ascends the Val Ferret N.E., past the chalets of *Planpincieux* (4750 ft.; Inn) and (1½ hr.) *La Vachey* (5485 ft; Inn). At (2½ hrs) the foot of the Triolet Glacier the road ends, and the ascent continues by a good bridle-path to (3½ hrs.) the *Pré-de-Bar* chalets (6760 ft) and the *Rifugio Albergo Elena* (60 beds; adm. 50 l., bed 500 l).—5 hrs. The **Col Ferret** (8311 ft) lies on the Swiss frontier, between the Italian Val Ferret and the Swiss Val Ferret.

The most interesting feature of the view is the long stretch of valley, including the whole of the Val Ferret and Val Veni leading up to the Col de la Seigne, 18 m. away. The Grandes Jorasses hide the summit of Mont Blanc, and on the Swiss side the Grand Combin and Mont Vélan are prominent.—For the descent to (3¾ hrs.) *Orsières*, see the *Blue Guide to Switzerland.*

From Pré-St-Didier (see above) the LITTLE ST. BERNARD ROAD ascends to (6 m.) **La Thuile** (4725 ft.; *Hot. Dora*, L. or D. 750, pens. 2600 l., June–Oct. and Dec.–March, *Nazionale Paris*, L. or D. 450, pens. 1500 l.; Italian customs), a summer and winter resort in a pastoral basin amid wooded mountain-slopes

A good track runs S. viâ (2 hrs.) the *Cascades du Rutor*, three lovely waterfalls, to (3½ hrs.) the *Rif. Santa Margherita* (8090 ft., destroyed) near the *Lac du Rutor*, from which we may ascend the **Rutor** (11,438 ft., 7 hrs. with guide), one of the finest peaks in the district *Mont Béreo Blanc* (10,690 ft.; 6 hrs with guide) is the best peak on the N side of La Thuile

9½ m. *Golettaz* (4840 ft.; Hot Jacquemod, L. or D. 600, pens. 2200 l.) lies at the foot of the Val Verney.—Beyond the last chalets we see on the right *Lac Verney* (fine view of Mont Blanc from its shore) and, passing the Italian police post (passports examined), reach (14 m.) *Ricovero No.* 3, near which are remains of a Roman 'mansio,' or posting-station, and of an old hospice.—14½ m. **Little St. Bernard Pass** (7179 ft., French customs post) lies on the watershed between the Dora Báltea and the Isère. Near by is the *Colonne de Joux* (Jupiter's Column) a Celtic or Roman monument of cipollino marble, with a statue of St. Bernard added in 1886, and a little below it is a prehistoric stone circle 80 yds. in diameter, in which Gaulish and Roman coins have been discovered — A gentle descent leads to (15 m.) the **Hospice du Petit-St-Bernard** (7060 ft.), the medieval *Hospitale Columnæ Jovis*, founded by St Bernard in the 10th century.

The Hospice used to offer free hospitality to poor wayfarers, but owing to damage suffered during the war it is not now in use It was ceded to France in 1947 under the Peace Treaty. The monks, who depended for food on an estate near Paris, have mostly moved to Ycone, near Martigny (Switzerland). The pass, which from the many ancient remains in the vicinity has been in use from time immemorial, is crossed by 15,000 persons yearly. One or two St. Bernard dogs were usually kept here.

We descend to the Lancebranlette restaurant and the French customs station. Beyond it is a monument to St. Bernard, raised on a rock pedestal with a chapel. The descent leads through forest to (31 m.) *Séez* (2965 ft.; Hotel) and (33 m., 53 km.) **Bourg-St-Maurice** (see the *Blue Guides to Southern France* and *to the French Alps*).

3. NORTHERN PIEDMONT

A. From Domodóssola to Aosta

3½–4 days. ROAD or RAILWAY to *Piedimulera*, 7 m ; ROAD to *Macugnaga*, 17½ m in c. 5 hrs (motor-bus in summer); BRIDLE-PATH to *Alagna*, 8 hrs , thence to *Gressoney-St-Jean*, 6½ hrs , thence to *Brusson*, 4½ hrs., and thence to *St-Vincent*, 4 hrs., RAILWAY to (16¾ m.) *Aosta* in c 1 hr The nights may be spent at Macugnaga, Alagna, and Gressoney or Brusson.—At Rima, Macugnaga, Alagna, and Gressoney, the traveller may diverge S , by one of the valleys descending from Monte Rosa, to join the Italian State Railway lines from Turin to Aosta (Rte. 2) or Milan (Rte. 9).

From Domodóssola to (6 m.) *Pallanzeno*, see Rte. 10.—7 m **Piedimulera** (815 ft.) is on the route of the motor-bus which plies twice daily from Domodóssola to Macugnaga.—The ROAD ascends rapidly from Piedimulera, affording a fine backward view of the Val d'Ossola, and soon enters the VALLE ANZASCA, down which flows the Anza amid scenery which combines the loveliness of Italy with the grandeur of Switzerland. We traverse two short rock-tunnels, and soon begin to enjoy the distant view of Monte Rosa towering at the head of the valley.—10 m. *Castiglione d'Ossola* (1685 ft.) lies near the foot of the *Valle della Segnara* (1½ m. farther on, on the left), from the head of which passes lead to *Rimella* and *Campello*.—We pass below the village of *Calasca* (r.) and descend to the level of the Anzo, crossing the torrent of the Val Bianca, with its waterfalls, just before reaching (14½ m.) *Pontegrande* (1673 ft. ; Inns), a good centre for the exploration of the Valle Anzasca.

A road on the left here diverges for (½ hr.) **Bánnio** (2195 ft. ; Inn), the chief village of the Valle Anzasca, with a picturesque campanile and a fine bronze figure of Christ (probably 16th cent Flemish). From Bánnio the *Colle d'Orchetta*, W of the *Cima di Capezzone* (7943 ft), leads to (6½ hrs) *Fobello* (see Rte 9).

An alternative route into the Val Sésia starts from Pontegrande and ascends the Olóccia torrent past Bánnio to (3½ hrs.) the *Alpe di Selle*. From here the Colle di Baranca leads over to Fobello (see above), but we bear to the right and cross (4 hrs.) the *Colle d'Egua* (7336 ft.), whence a short descent leads to (5½ hrs) *Carcóforo* (4275 ft.), in a wooded upland vale. Hence we descend the Egua valley to (7 hrs) **Rimasco** (2970 ft. , *Hot Posta, Alpi*, L. or D. 600, pens. 2000 l), which is connected by road with Balmuccia (see Rte. 9). At Rimasco we turn W. to ascend the road up the Val Sermenza.—At (8½ hrs.) **Rima** (4650 ft. ; *Hot. Alpino, Tagliaferro*, L. or D. 600, pens. 1800–2000 l.) the road ends and we ascend a side valley to the W. to cross either the easy *Colle di Moud* (7622 ft.), 1½ hr. N. of *Monte Tagliaferro* (9725 ft.), or the *Bocchetta Moanda* (7937 ft.) to the S , reaching *Alagna* (see below) in 5 hrs. more The latter pass affords the finer views of Monte Rosa.—From Rima or Carcóforo to *Macugnaga*, see below

From Pontegrande several passes afford access to the Val d'Antrona : the *Passo di Lavassero* (8370 ft.) and the *Passo del Ton* (7845 ft) lead to (8–9 hrs. N.) *Antronapiana* (p 82) ; the *Passo dei Salarioli* (5820 ft.) leads viâ Calasca (see above) to *San Pietro di Schieranco* in c. 7 hrs.

From (16½ m.) *Vanzone* (2220 ft.) the *Passo di Larécchio* (8773 ft) leads N. to (10 hrs) *Antronapiana* (p. 82).—17¾ m. *Ceppomorelli* (2470 ft. ; Inns) has a remarkably steep

bridge crossing the Anza. Above *Prequartera* the valley appears blocked by an enormous rock called the *Morghen*, which in fact divides the Valle Anzasca proper from the Macugnaga basin, where a German patois is spoken. The road runs through a narrow gorge and emerges at (22 m.) *Pestarena* (3786 ft.; Inn), the first hamlet of the commune of Macugnaga, whose inhabitants were formerly employed by an English company for working the gold-bearing ore which occurs here.—At (23½ m.) *Borca* (3945 ft.; Hot. Passo del Turlo, L. 550, D. 500, pens. 1800 l.) begins the Colle del Turlo (see below), but most travellers will prefer to go on to the end of the carriage road at (24½ m., 40 km.) **Macugnaga** (4354 ft.; *Hot Moderno*, L. 700, D. 600, pens. 2200 l.; *Monte Moro*, L. or D. 600, pens. 2000 l.; *Monte Rosa*, L. 550, D. 500, pens. 1700 l.; *Cima Jazzi*, L. or D. 600, pens. 2000 l.), a scattered commune of numerous hamlets. It is inhabited largely by the descendants of an Alemannic colony transplanted from the Valais in 1262–90. It is now a popular summer resort, famed for its wonderful prospect of Monte Rosa, of which the Macugnaga face is the most stupendous 'wall' in the Alps. The *Old Church* (late 13th cent.; restored in 1580) preserves German characteristics in its S. door and chancel windows.

The excursion to the ***Belvedere** (6339 ft.; 2 hrs. W.), a fine view-point, as its name implies, should on no account be omitted (guide scarcely necessary). The bridle-path (red marks) passes the old church and ascends the left bank of the Anza, which it crosses at *Pecetto* (Hot. Pecetto, Nuovo, L. or D. 500 l.) to mount the wooded medial moraine of the Macugnaga Glacier. The return (3½ hrs.; guide desirable) may be made by crossing the N. arm of the glacier to the chalets of *Jazzi*, whence we mount to those of *Fillar* (6500 ft.). Here we enter upon the glacier itself and ascend it, emerging on the other side at the *Pedriola Alp* (6733 ft.) whence a rough descent of 2–2½ hrs. leads to Macugnaga viâ the chalets of Crosa and Rosaréccio.

Ascents (with guides). A favourite ascent from Macugnaga is that of the *Pizzo Bianco* (10,552 ft.), 5 hrs. S.W., rewarded by a fine view of Monte Rosa. —The *Cima di Jazzi* (12,557 ft.) is ascended hence in 8 hrs. viâ the *Eugenio Sella Refuge* (10,335 ft.; 5½ hrs.).—**Monte Rosa** itself (*Dufourspitze*, 15,217 ft.) has been ascended from Macugnaga, but this route, though not unduly difficult for the expert, is one of the most dangerous in the Alps on account of its frequent avalanches. The *Marinelli Refuge* (10,170 ft.), named in memory of a climber who lost his life in attempting this ascent, is easily reached in 6 hrs.

From Macugnaga to *Saas* by the Monte Moro Pass, see the *Blue Guide to Switzerland.*

From Macugnaga to Alagna viâ the Colle del Turlo, 8 hrs. (guide useful).—This is at once the most arduous and the most uninteresting part of the journey, and travellers with time to spare will do well to make a detour to Rima, either from Pontegrande (see above), or else by the Colle del Piccolo Altare (see below). The bridle-path from Macugnaga (Staffa) crosses the Anza, and descends its right bank, joining the direct route from Borca (see above) at *Quarazza* (4278 ft.) Here begins the ascent of the Val Quarazza to the S.—At

(2½ hrs.) *La Piana* (5280 ft.), near the beautiful cascade of La Pissa, a path diverges on the left for Rima and Carcóforo.

This side path again forks at *La Schena* (6562 ft.); the left branch, crossing the *Colle della Bottiglia* (8767 ft.), reaches *Carcóforo* in 7 hrs. from Macugnaga; the right branch, leading over the *Colle della Valle* (8567 ft.), reaches *Rima* (see above) in the same time.—A little farther up the Val Quarazza the path to (7 hrs.) *Rima* over the *Colle del Piccolo Altare* (8629 ft.) bears off to the left. Monte Rosa is seen better from these passes than from the Turlo.

The remainder of the ascent lies over rocks and debris and finally crosses a small snowfield before reaching (4½ hrs.) the **Colle del Turlo** (8977 ft.), the pass between the *Corno di Faller* (10,263 ft.), to the W., and the *Corno Piglimò* (9495 ft.). The descent on the S.W. side follows a military road. We pass (5 hrs.) the *Laghetti del Turlo* and (5½ hrs.) the *Grafenboden Alp* chalets, and reach (6 hrs.) the *Faller Alp* (6518 ft.), where the steep descent into the Val Sésia begins. We pass the waterfall of the Acqua Bianca and reach the floor of the valley at (c. 7 hrs.) the chapel of *Sant'Antonio* (4554 ft.). We descend the valley to the left passing (r.) the gold mines of Creas.

8 hrs. **Alagna Valsésia** (3900 ft.; *Hot. Monte Rosa-Guglielmina*; *Alpi*; *Moderno-Ferraris*, at each L. 750, D. 700, pens. 2400 l., open summer only; *Stainer*, L. or D. 550, pens. 1800 l.), a village at the head of the Val Sésia, has become fashionable as a summer resort, attracting many mountaineers.

From Alagna to Gressoney-la-Trinité viâ the Colle d'Olen, 6 hrs. (guide not required). A well-marked path leads to the *Seiti Alp*, and an easy ascent, first over pastures, and then across stony slopes brings us to (2½ hrs.) the **Colle d'Olen** (9420 ft.; *Ref.-Hot. Città di Vigevano*, 84 beds; *Mortara*, 30 beds; both July–Sept.) which commands a good view of the Graian Alps. A much better view is gained from (½ hr.) the **Corno del Camóscio* or *Gemshorn* (9928 ft.), which commands the grand line of snow-peaks from Monte Rosa to the Gran Paradiso. About ¼ hr. E. of the hotels is the *Mosso International Scientific Institute*, built in 1905–7 at the instance of Angelo Mosso (1846–1910), the physiologist.—The path leads S.W., descending to the *Gabiet Alp* (7737 ft.). This is the starting-point for the ascent to the *Gnifetti Refuge* (11,966 ft.; 7 hrs.; 70 beds) and the *Punta Gnifetti* (14,965 ft., Regina Margherita Observatory and Refuge), reached in 11 hrs. from Gressoney-la-Trinité.—At (5¼ hrs.) *Orsia* (5745 ft.) our path reaches the Lys valley, which we descend to (6 hrs.) Gressoney-la-Trinité (Rte. 3B).

From Alagna to *Varallo* and *Novara*, see Rte. 9; to *Rima* and *Rimasco*, see above.

From Alagna to Gressoney-St-Jean viâ the Colle Valdóbbia, 6½ hrs. (guide not required).—This is the quickest and most direct route from the Val Sésia to the Val de Lys, but it is surpassed in interest and beauty by the higher Colle d'Olen (see above).—Descending the Val Sésia as far as (1¾ m.; ½ hr.) *Riva Valdóbbia* (Rte. 9) we turn to the right and follow the Valle Vogna.—1½ hrs. *Ca d'Ianzo* (4600 ft.).—From (2 hrs.) *Péccia* (5025 ft.) the track ascends a side valley on the right

From the head of the Valle Vogna a fine mountain walk leads on across three passes (*Colli del Macagno*, 8186 ft.; *di Loozoney*, 7907 ft.; *della Mologna Grande*, 8025 ft.) and descends to (9½ hrs.) *Piedicavallo* (Rte. 9).

4½ hrs. The **Colle Valdóbbia** (8134 ft.), between the *Cresta Rossa* (9797 ft.), to the N., and the *Corno Rosso* (9767 ft.), commands a fine view of the Gran Paradiso, to the S.W. The *Ospizio Sottile*, on the summit of the pass, was destroyed in the Second World War. A rapid descent of 2 hrs. follows.—6½ hrs. **Gressoney-St-Jean** (4545 ft.), see Rte. 3B.

FROM GRESSONEY-ST-JEAN TO BRUSSON VIÂ THE COLLE DELLA RANZOLA, 4 hrs.—The well-marked but steep bridle-path ascends from *Gresmatta*, lying on the right bank of the Lys, opposite the Valdóbbia path, and, following up a rough watercourse, reaches the Ranzola Alp (good view of the Val de Lys), and a little farther on (c. 2½ hrs.) the **Colle della Ranzola** (7123 ft.), from which Mont Blanc is visible in clear weather. A much more extensive view is gained from the *Punta di Combetta* or *della Regina* (7842 ft.), ½ hr. S. Another interesting ascent is that of *Monte Tiosè* (8685 ft.), 1¾ hr. N.E. The latter is best reached from the chalets of *Prabarmasse* (6267 ft.), below the pass on the W. side. The descent is gradual as far as (3¼ hrs.) *Estoul* (5945 ft.), a hamlet which commands a good view of the Val Challant to its mouth at Verrès in the Val d'Aosta, and of the picturesque castle of Graines (p. 34) not far below. Hence a steep zigzag path descends in ¾ hr. to the Val d'Ayas.—4 hrs. **Brusson** (4396 ft.), see Rte. 3C.

FROM BRUSSON TO ST-VINCENT VIÂ THE COL DE JOUX, 2½–3 hrs.—The good bridle-path (red marks) ascends through magnificent forests to (1¼–1½ hr.) the **Col de Joux** (5374 ft.), which is not strictly a pass, but merely a grass-grown plateau on the S.E. shoulder of *Mont Zerbion* (8928 ft.).—1¾ hr. *Amay* (4890 ft.) affords a wonderful view of the upper Val d'Aosta from Châtillon to Mont Blanc.—Beyond (2 hrs.) the chapel of *St-Grat* we re-enter the larch forest, but soon reach the level of chestnut and walnut trees.—2½ hrs. *Moron* has an old church.—We descend to the main road on the left bank of the Dora Báltea.—3 hrs. **St-Vincent**, and thence to *Aosta* (16¾ m.; 27 km.), see Rte. 2.

B. From Pont-St-Martin to Gressoney-la-Trinité

21 m. (34 km.) MOTOR-BUS daily (four times daily in summer) in 2 hrs.

The **Val de Lys**, whose most important commune is Gressoney, contains the largest and oldest of the German-speaking colonies which crossed over from Valais in the Middle Ages. The people of this valley, who are mentioned as early as 1218, were subjects of the Bishop of Sion; they have kept their language and customs even more distinct from their Italian neighbours than have the people of Alagna or Macugnaga, and both the chalets, and the costume of the women, which is brightly coloured and adorned with hand-made lace, argue a Northern origin. Though politically Italian, and with a German-speaking population, it is odd that the commune bears a purely French name.

Pont-St-Martin, see Rte. 2.—4½ m. *Lillianes* (2149 ft.) and (5¾ m.) *Fontainemore* (2494 ft.) are surrounded by luxuriant chestnut groves.—7½ m. *Pont de Guillemore* is an old bridge spanning the Lys where it plunges into a deep chasm.—8½ m. *Issime* (3080 ft.; Hot. Mont Néry, July–Sept., L. or D. 650, pens 1900 l.; Issime, Apr.-Oct., L. or D. 450, pens. 1700 l.) and (11 m.) *Gaby* (3385 ft.; Hot. Moderno, Regina, at both L. and D 600, pens. 1900 l.) are summer resorts.

From Issime the *Bec de Frudière* or *Mont Néry* (10,089 ft.) may be ascended in 7 hrs. for the sake of the *View. The final ascent starts from the *Col de Chasten* (8373 ft), which connects Issime with (6 hrs) *Quincod*.

The road ascends the beautiful Val de Lys, which we cross at (13 m.) *Ponte Trenta* (3543 ft).—17½ m. **Gressoney-St-Jean** (4545 ft.; *Hot Lyskamm, Miravalle*, at both L. 750, D. 700, pens. 2500; *Principe*, L. 600, D. 700, pens. 2200 l., July–Aug.; *Nord & Monte Rosa*, June–Oct., L. or D. 550, pens 1900 l.; *Stelle Alpine*, L. or D 450, pens. 1600 l.) is the principal village of the Val de Lys. On the hillside beyond is the *Castello Savoia*, formerly the residence of Queen Margherita (d. 1926). It is connected by road (motor-bus) with the sister village of **Gressoney-la-Trinité** (5340 ft.; *Hot Busca*, L. or D. 1000, pens. 3250 l.; *Thedy*, L. 750, D. 700, pens. 2600 l; *Monte Rosa*, L. 700, D. 600, pens. 2200 l.), 4 m. higher up the valley, where the church has an unusual reredos The ascents and passes beginning here may be added to those mentioned below.

ASCENTS The ***Testa Grigia** or *Graukaupt* (10,877 ft.) is worth ascending (6½ hrs., with guide). From the Colle di Pinter (see below) the ascent mounts steeply to the N., and just below the summit there are some awkward rocks. The climb is rewarded by a stupendous mountain panorama, from Monte Viso and the Maritime Alps to the S.W , past the Grivola and Gran Paradiso, to Mont Blanc, whose supreme height is plain from here The Matterhorn, the Lyskamm, and Monte Rosa are near at hand to the N , while far off to the E are the Alps of the Trentino —Less hardy climbers may enjoy a similar view from the *Corno Vitello* or *Kalberhorn* (10,030 ft.), which is reached in 5 hrs (guide essential) viâ the Passo di Mascognaz (see below); easier still is the *Punta di Combetta* (7842 ft.), S of the Colle della Ranzola (see Rte 3A).

Higher ascents from Gressoney-la-Trinité are made viâ (7 hrs) the *Gnifetti Refuge* (see p 31). Farther W. is the **Quintino Sella Refuge** (11,815 ft.; 60 beds), best reached viâ the Bettolina Pass (in 7 hrs.; see below), a base for the ascents, viâ (1½ hr.) the *Felik-Joch* (13,347 ft.), of (2½ hrs.) the *Castor* (13,879 ft.) and of the *Lyskamm* (W. peak; 14,872 ft , 4½ hrs)—From the Sella Refuge the Gnifetti Refuge may be reached in 5 hrs. viâ the *Naso del Lyskamm* (13,450 ft.)

PASSES. FROM GRESSONEY-ST-JEAN TO CHAMPOLUC, 6–7 hrs.—The ordinary route ascends the valley to (35 min.) *Chemonal*, whence a well-marked path ascends past the chalets of *Albenson Grande* (5466 ft) and *Albenson Piccolo* (5922 ft.), and *Montil* (8137 ft.) to (4 hrs) the *Colle di Pinter* (9121 ft.). The descent viâ the *Alpe Cunéaz* (6716 ft.) to (6½ hrs.) *Champoluc* (Rte. 3c) is poorly marked.—An alternative route (7 hrs) crosses (4 hrs.) the *Passo di Mascognaz* (9669 ft.), below which we strike a bridle-path leading to the *Alpe Mascognaz* (5995 ft) and (6½ hrs.) *Champoluc* (Rte. 3c).

FROM GRESSONEY-LA-TRINITÉ TO FIÉRY there are two routes: (*a*) viâ the easy *Colle de Bettaforca* (8780 ft.; limited view), 5 hrs. by bridle-path descending

through *Résy* (refuge inn); and (*b*) viâ *Cortlis* (6585 ft.) and (3½ hrs.) the difficult *Colle di Bettolina* (9502 ft.), with a descent leading between Monte Rosso and the Verra Glacier and passing the *Lac Bleu de Verra*.—6½ hrs. *Fiéry*, see Rte. 3c.

In summer motor-coach tours run from Gressoney-St-Jean to the Great St. Bernard, Courmayeur, Cogne, Breuil, etc.

C. From Verrès to Brusson and Champoluc

16½ m. (27 km.) Motor-Bus daily or oftener in 2 hrs

This route traverses the Evançon valley, known in its lower reaches as the **Val de Challant**, above Brusson as the **Val d'Ayas** The latter has always been noted for its pine forests and for its massive wooden chalets. The valley was once notorious for the prevalence of goitre and cretinism.

Verrès, see Rte. 2. The first steep ascent ends at (2½ m.) *Targnod* (2372 ft.).—3 m. *Ville* (2510 ft.; Hot. Castagneti, pens. 2000 l.; della Posta, 1600 l.), with a ruined castle, ½ hr. S.W., is the centre of the commune of *Challant-St-Victor*.

It is connected with (7 hrs.) Issime by (4 hrs.) the *Col de Dondeuil* (7694 ft.), from which may be ascended the *Bec Torché* (9895 ft; 1 hr) and the *Bec de Vlou* (9948 ft.; 1½ hr.), two splendid view-points.

4½ m. *Corliod* (3300 ft.; Hot. Miravalle, L. 450, pens. 1600 l., June–Sept.) and (6 m.) *Quinçod* (3445 ft.; Hot. Mont-Torché, L. or D. 450 l.) are two hamlets of *Challant-St-Anselme*. The *Colle Kec Horn* (5315 ft.) leads hence in 4 hrs. to *St-Vincent*. To *Issime* by the Col de Chasten, see Rte. 3B—Continuing through a defile, we see on the left the *Tête de Comagna* (6884 ft., ascent in 2 hrs from Quinçod) with a gold mine on its S. slopes.—At (8 m) *Arcesaz* the path to *Graines*, with its ruined castle, diverges in the basin of an ancient lake. The road now ascends a wooded defile to (10 m.; 16 km.) **Brusson** (4365 ft.; *Hot Brusson*, L. 750, D. 700, pens. 2600 l.; *Eden*, June–Sept, L. or D. 600, pens. 2000 l.; *Aquila*, L. 600, D. 550, pens. 1900 l.; *Nord*, L. or D. 450, pens. 1700 l.), a village made up of three hamlets (*Pila*, *Pasquier*, and *Fontaine*) well situated on the Evançon.

About ½ hr. N.W. are the limestone caverns called the *Trou de Rompailly* (rope and light necessary).

The road ascends the Val d'Ayas. On the left at (12 m.) *Extrepieraz* (4520 ft.) diverges the old bridle-road to Antagnod (see below), above which rises the crest of Mont Zerbion.—The road ascends in zigzags through wooded country, and at (14½ m.) *Perriasc* (4920 ft; Hot. Monte Rosa, L. 700, D. 600, pens. 2200 l.; Cime Bianche, L. or D. 400, pens 1400 l.) emerges in the basin of Ayas, whose slopes are dotted with numerous villages.

High up on the left are the hamlets of *Lignod* (5975 ft.; Hot. Miravalle, L. 700, D. 600, pens 2200 l.) and *Antagnod* (5610 ft.; Hot. Lyskamm, L. or D. 560, pens. 1800 l., Aug.–Sept.), whose old campanile is conspicuous.

An easy ascent brings us to (16½ m.) **Champoluc** (5150 ft.; (*Hot. Breithorn*, L. or D. 650, pens. 2200 l., June–Sept.;

Castor, L. 700, D. 600, pens. 2200 l. ; *Moderno*, L. or D. 550, pens. 1800 l), a summer resort amid splendid forests, enjoying a fine view of Castor and Pollux, and the other peaks at the head of the valley.

From Champoluc to *Gressoney-St-Jean*, see Rte. 3B ; motor-coach excursions in Aug. to St-Vincent and thence to the Great and Little St. Bernard, Breuil, Cogne. Gressoney, etc.

Above Champoluc the road becomes rougher, and beyond (1½ m.) *Frachey* (Hot. Monte Cervino, L. or D. 650, pens. 2200 l.) and (2½ m.) *St-Jacques-d'Ayas* (5500 ft. ; Hot. Grand Tournalin, L. or D. 650, pens. 2200 l.) it degenerates into a bridle-path. A tablet commemorates the Abbé Gorret, a famous alpinist, for 21 years parish priest of St-Jacques. A direct path leads hence to the Bettaforca Pass (Rte. 3B).—3½ m. **Fiéry** (6160 ft ; *Hot. Bella Vista*, L. 550, D. 600, pens. 1900 l.) is a peaceful hamlet at the upper end of the Val d'Ayas, where it divides into the *Val de Verra (N E.) and Val de Cortoz (N.W.). For Résy and the passes to Gressoney, see Rte. 3B, to Breuil and Valtournanche, see Rte. 3D.—Above the Verra Glacier rises the *Breithorn*, more easily climbed from Breuil (Rte. 3D) and farther E. are the *Jumeaux* (12,665 ft. and 12,717 ft.). To the W. of Fiéry rises the *Grand Tournalin* (11,086 ft.), usually ascended from Valtournanche (Rte. 3D).

D. From Châtillon to Valtournanche and Breuil

16½ m. (27 km). Motor-Bus daily, June–Sept., in 1¾ hr. (320 l)

The **Valtournanche**, 17 m. long, extending from the base of the Matterhorn to the Val d'Aosta, is noteworthy especially for the fine perspective of the great peak at its head, and for its broad pastoral plateaux (at Cheneil, Breuil, etc.) which offer admirable ski-slopes.

Châtillon, see Rte 2.—1½ m. *Champlong*, with remains of ancient 13th and 15th cent. aqueducts.—At (4½ m.) *Antey-St-André* (3545 ft. ; Hot. Marmore, L. or D. 650, pens. 2000 l. ; delle Alpe, Mon Repos, pens. 1800 l , July–Sept.) we cross to the left bank of the Marmore, noting high up on the right bank, opposite the church, some arches of another 15th cent. aqueduct called the Ru des Sarrasins, which formerly conveyed water to St-Vincent.—Beyond (5¾ m.) *Fiernaz* the valley begins to narrow.—From (6½ m.) *Buisson* a bridle-path clambers up the steep slope on the right for (1½ hr.) Chamois (see below) —At (8½ m.) *Ussin* (4130 ft.) the valley widens again.—Crossing the Chignana, with a cascade on the left, at *Moulin-Dessous*, we reach (11½ m., 18½ km.) *Pâquier*, better known as **Valtournanche** (5000 ft. ; *Hot. Montana*, L. 700, D. 600, pens. 2200 l. ; *Monte Bianco*, L. or D. 500, pens., 1700 l., both June–Sept. only ; *Reale*, L. or D. 650, pens. 2200 l. ; *Moderno, Whymper & Monte Rosa*, L. or D. 550, pens. 1900 l., open always), the chief village of the valley. Outside the church is a tablet to the memory of Canon Carrel of Aosta (d. 1870), one of the first to attract attention to the interest of the neighbouring peaks ; others commemorate guides who perished on the High Alps.

Passes. *Fiéry* (see above) may be reached in 5½–6 hrs. viâ either of the *Cols des Cimes-Blanches* (see below) or in 5 hrs. viâ (1½ hr.) the beautiful upland

basin of *Cheneil* (Hot. Carrel, L. or D. 450, pens. 1600 l.; Panorama, L. or D. 400, pens. 1400 l.) and the *Col de Nana* (9203 ft.). The *Col de Valcornère* (10,325 ft.) leads N.W. in 6 hrs. to Prarayé (p. 24).—Ascents The **Grand Tournalin* (11,086 ft ; 5 hrs) is ascended viâ *Cheneil* and the *Col Sud du Tournalin* (10,171 ft.) between the Grand and Petit Tournalin. The descent may be made to Fiéry (see above) *Mont Rossetta* (10,986 ft ; 5 hrs.) rises farther N.

A pleasant path follows the hills above the left bank of the river viâ (1½ hr) *Chamois* (5955 ft.) and (2¾ hrs.) *Antey-la-Magdeleine* (5381 ft.), reaching Châtillon in 5 hrs.—Another path leads W. to *Falegnon* (6280 ft.), the *Lago Signana* (6915 ft.), and up the Vallone Signana, to (1½ hr.) the foot of the *Becca Sale* (10,142 ft.) From the lake a path leading S. viâ (5 hrs.) the charming upland hamlet of *Torgnon* (4865 ft.; Hot Belvedere, L or D 400 l.), offers a pleasant alternative return to Châtillon (7 hrs.)

Going on up the valley we pass the narrow Gouffre des Busserailles, made accessible by wooden galleries (small admission fee). Between the two sections of the gorge is the chapel of *Notre Dame de la Garde* (6000 ft.). The ascent continues up the left bank of the Marmore to (16½ m., 27 km.) **Breuil-Cervinia** (6575 ft.; *Hot. Cervinia*, L. 1300, D. 1200, pens. 4000 l.; *Gran Baita*, L. or D. 1000, pens. 3500 l.; *Astoria, Rosà*, L. 850, D. 750, pens. 2500 l.; *Bich, Breithorn, Jumeaux*, L 700, D 600, pens. 2200 l.; *Cime Bianche*, L. or D. 600, pens., 2000 l.; all closed in Oct., Nov., and June, the larger houses in May also). This very popular summer and winter resort lies in a beautiful pastoral basin walled in on the N. and W. by the Matterhorn, the Dent d'Hérens, and the Château des Dames. At *Giomein*, 10 min. above Breuil, is the Hotel Mont-Cervin (open June–Oct., L. 900, D. 800, pens. 3000 l.) The ski-slopes in the neighbourhood are excellent.

Breuil is the starting point of the rope-railway that is to go round the Matterhorn from the Italian to the Swiss side The first section, to the *Maison* plateau (8700 ft.; Hot Belvedere, July–Aug., pens. 2300 l), was opened in August, 1936, the second, to the *Plateau Rosà* (10,890 ft.), in 1939; the third section, still under construction (1952), will lead up to the Theodule Pass.

From Breuil were started most of the earliest attempts to scale the **Matterhorn** (14,780 ft , *Mont Cervin* or *Monte Cervino*), but the summit was not gained from this side until 1867 (by J. J. Carrel) The ascent may now be made by practised mountaineers in c 12 hrs viâ the S.W. arête, passing (6 hrs) the *Rif. Luigi Amedeo di Savoia* (12,763 ft ; 12 beds), the *Pic Tyndall* (13,928 ft , named after Prof. Tyndall), and the precipitous rock walls beneath the summit, now fitted with ropes.—Other ascents are those of (3½ hrs.) the **Grande-Sometta* or *Cemetta* (10,389 ft.), reached either viâ the *Motta di Plété* (9479 ft.; 2 hrs. E by bridle-path) or viâ the upper Col des Cimes-Blanches; the *Château des Dames* (11,445 ft, in 8 hrs.) viâ the Col de Valcornère, and (10–11 hrs.) the difficult *Pointe Sella* (12,665 ft.) and *Pointe Giordano* (12,717 ft), the peaks of the *Jumeaux*, viâ (3½ hrs.) the *Jumeaux Refuge* (9195 ft.)—From Breuil a path leads over the *Col Supérieur des Cimes-Blanches* (9777 ft.) to (4½ hrs.) *Fiéry* (Rte. 3c)

From Breuil to Zermatt a rough track leads viâ *Giomein* and thence over pastures for 1½ hr and rock and rubble for ¾ hr. to *Les Fornets* at the foot of the Lower Theodule Gacier, where traces of the fort erected in 1688 by the Duke of Savoy to prevent the return of the exiled Waldenses remain The track (guide advisable) ascends the glacier and reaches the **Theodule Pass** (10,800 ft), on the Swiss frontier, in c. 2½ hrs. from Breuil. On the pass is the *Rif. Teodulo*, with 70 beds. The **Breithorn* (13,685 ft.) is an easy ascent of 2½–3 hrs from the pass, rewarded by a magnificent view extending from the Bernese Alps to the Gran Paradiso. The awkward descent of the Upper Theodule Glacier leads to (8 hrs.) *Zermatt* (see the *Blue Guide to Switzerland*).

4. FROM TURIN TO VENTIMÍGLIA AND NICE

ROAD to Ventimíglia, 109 m. (176 km.)—11 m. *Carignano.*—18 m *Carmagnola* —33 m. *Savigliano* —52 m. (84 km.) **Cúneo.**—58 m. *Borgo San Dalmazzo.*—71 m. *Limone Piemonte* (Italian customs)—81 m. *Tende* (French customs)—92 m *La Giandola* —109 m. **Ventimíglia.** Motor-bus daily from Turin in 5¼ hrs.—From La Giandola a road leads r. for (105 m.) *Sospel* and (131 m., 212 km.) **Nice.** Motor-bus from Turin in 9 hrs., with midday halt at Sospel, daily July 1st–Sept. 30th, on Tues., Thurs., and Sun. in May, June, and Oct

RAILWAY The line is at present open only as far as *Limone Piemonte*, 75 m. (120 km) in 2¼–3½ hrs.; to *Cúneo*, 54½ m (88 km) in 1½–2¼ hrs There is a longer alternative route to Cúneo viâ Airasca in 2–3½ hrs. (58½ m, 44 km.) The line from Limone to Ventimiglia seems likely to remain closed. Between Tende and L'Escarène (on the Nice branch) the viaducts, tunnels, and other remarkable constructional works (1915–28) have not yet been repaired since their destruction by the Germans in 1944–5.

Turin, see Rte. 1B. We leave Turin by the Via Madama Cristina, and, passing near Lingotto, with the Fiat motor-works, see Moncalieri on the opposite bank of the Po (l.).—11 m. *Carignano* is noted for the long association of its ancient lordship with the royal House of Savoy.—18 m. *Carmagnola* was the birthplace of the condottiere Francesco Bussone (1390–1432), called 'Il Carmagnola' The 'Carmagnole,' a popular song in Paris during the French Revolution, was originally sung in the Paris streets by strolling minstrels from Piedmont. We turn right in the town.—At (24 m.) *Racconigi* is the mainly 19th cent. royal palace in which Umberto of Savoy, the present claimant to the throne, was born in 1904.—28½ m *Cavallermaggiore* —33 m. (53 km.) **Savigliano** (18,475 inhab, *Hot. Corona Grossa*, L or D. 350 l.) was the birthplace of Giov. Schiaparelli (1835–1910), the astronomer.

FROM SAVIGLIANO TO SALUZZO AND CRISSOLO, 28 m. (45 km), railway to Saluzzo, motor-bus thence to Paesana and Crissolo.—8 m. (13 km.) **Saluzzo** (17,621 inhab.; *Hot. Corona Grossa*, L. 450, D. 400 l; *Luna, Aquila d'Oro*, L. or D 350 l), the historic seat of a famous line of marquesses, was the birthplace of G B. Bodoni (1740–1813), the famous printer, and of Silvio Pellico (1789–1854), the patriot author The large *Cathedral* dates from 1501 Thence we climb through the ancient streets of the upper town to the modernised *Castle* Just below it is the church of *SAN GIOVANNI, which has a fine 15th cent. choir (with good stalls), containing the tomb of Marquess Louis II (d 1503), by Bened. Briosco. On the N. side are the cloister and chapter-house, the latter with a 15th cent. monument. Farther along the Via San Giovanni, the charming 15th cent *Casa Cavassa* houses the small town museum.—Saluzzo is connected with Cúneo viâ Busca (see below), and with Pinerolo by motor-bus · railways run to Cúneo and Airasca. On the Cúneo road are the imposing 14th cent castles of *Manta* (2¼ m.) and *Verzuolo* (3⅞ m.).

The road leading W. from Saluzzo ascends the upper valley of the Po.—21 m. *Paesana* (2090 ft.; Hot. Club Alpino)—28 m. (45 km.) **Crissolo** (4375 ft; *Hot. Corona, Polo Nord, Club Alpino*, L. or D. 450, pens 1600 l) is a summer and winter mountain resort, standing at the base of the graceful pyramid of **Monte Viso** (12,602 ft.), or *Monviso* The ascent is made in 10 hrs. (with guide) viâ *Serre* and (1 hr.) *Pian Melzé* (5825 ft.; Hot Regina) to (2 hrs.) *Pian del Re*

(6725 ft.; Hot. Alpino), at the source of the Po Thence the ascent leads viâ (4½ hrs.) the *Rif. Quintino Sella* (8660 ft.; 110 beds) and (6½ hrs.) the old *Upper Refuge* (9997 ft.) to the summit. From above Pian del Re the remarkable *Pertuis de la Traversette*, a tunnel pierced beneath the Col de la Traversette (9679 ft.), leads into the French valley of the Guil and Abriès. Originally dug by Marquess Louis II in 1478–80 for the use of merchants trading into Dauphiny, the tunnel has been many times blocked up. It was completely restored in 1907, but is now not usually traversable.

Beyond Savigliano we leave on the left the road to Fossano and Mondovì (Rte. 6c). The railway diverges to Fossano but rejoins the road at (44 m.) *Centallo*.—52 m. (84 km.) **Cúneo** (1750 ft.; *Hot. Superga*, L. 500, D. 450, pens. 1900 l.; *Principe* R. from 400 l.; *Tre Citroni*, L. or D. 400, pens. 1400 l.; *Cambio*, pens. 1300 l.), or *Coni*, deriving its name from its position on the 'wedge' of land at the confluence of the Gesso and the Stura di Demonte, is an industrial and agricultural town (38,758 inhab), and an important market for raw silk. Trolley-buses run from the station through the principal streets.

Cúneo is interesting, apart from its importance in the military annals of Piedmont, chiefly as a gateway to the southern Cottian Alps, approached by the Valle Macra (or Máira) and the Valle Varáita, to the N.W. The road up the VALLE MACRA (railway to Dronero, motor-bus to Accéglio) leaves on the left at (6½ m.) *Carágito* the Valgrana (motor-bus), with the summer resort of *Pradlèves* (2675 ft.; Hot. Castello, L. or D. 400 l.; Tre Verghe d'Oro), 15 m. from Cúneo.—At (12 m) *Dronero* (2040 ft., Hot. Gallo Nuovo, pens. 1300 l.; Moderno, 1200 l.) we enter the hill country The church of *San Costanzo sul Monte*, c. 3 m. N., preserves a notable 12th cent apse.—At the road's end is (34 m.) *Accéglio* (4000 ft.; Hot. Scudo di Savoia, Londra, L. or D. 350 l.), beneath the *Bec de Chambeyron* (11,119 ft.) on the frontier.

The road up the VALLE VARÁITA begins at (14 m) *Costigliole*, on the Saluzzo road A motor-bus runs thence viâ (19½ m) *Venasca* and (31½ m.) *Sampeyre* (3215 ft.; Hot. Scudo di Piemonte, L. or D 450 l), to (38 m.) *Casteldelfino* (4250 ft.; Hot Commercio, Italia, L. or D 450 l.), a village taking its name from a castle of the Dauphins founded in 1336. To the N. rises Monte Viso (see above), ascended in 9 hrs., while the road (motor-bus) goes on N.W. to (3 m) *Pontechianale* (5295 ft.; Hot. Lago, Sole, pens. 1200 fr.) at the foot of the bridle-path across the frontier to Abriès viâ (2½ hrs.) the *Rifugio Saluzzo* (7940 ft.; under reconstruction) and (5 hrs) the *Colle Vallanta* (9269 ft.).

The 12th cent *Certosa di Pésio*, 15 m. S.E. of Cúneo (trolley-bus to Chiusa, 9 m, thence by motor-bus), lies in an attractive upland valley.

58 m. (93 km.) **Borgo San Dalmazzo** (2070 ft.; *Hot. Roma*, L. or D. 400 l.) is named after St. Dalmatius, the apostle of Piedmont, martyred here in 304. Above it is the picturesque church of the Madonna di Monserrato.

A road (motor-bus from Cúneo) runs S.W. up the valley of the Gesso viâ (6½ m.) *Valdieri* (Hot. Caccia Reale, pens. 1100 l.) to (15 m.) the **Terme di Valdieri** (4415 ft.; *Hot. Terme*, rebuilding 1952), with hot sulphur springs, rather similar in their properties to those of Aix-les-Bains. A curiosity of the neighbourhood is a cryptogamic plant (*Ulva labyrinthiformis*) which grows in gelatinous masses over the rock down which the sulphur water flows; and this substance ('muffa') is applied to wounds and inflammations. The *Monte Matto* (10,128 ft.; 5 hrs.) to the N.W., and the *Punta dell'Argentera* (10,827 ft.; 6 hrs; difficult) to the S.E., the highest peak of the Maritime Alps, may be ascended hence.—From Valdieri (see above) a motor-bus goes left to (2½ m) *Entraque* (2985 ft.), a starting-point for many passes, most notable of which is the *Colle delle Fenestre* (8107 ft.; 5½ hrs.), beyond which lies (7 hrs.; in France) the **Madonna delle Fenestre* (6188 ft.), with a hospice and church, connected by bridle-path with St-Martin-Vésubie.

FROM BORGO SAN DALMAZZO TO THE COLLE DELLA MADDALENA, 37½ m. (60 km.).

Motor-bus to Argentera, going on to the Colle on Sun.; motor-coach excursion in June–Sept. from Cúneo to the Terme di Vinadio.—11 m. *Demonte* (2540 ft.; Hot. Corona Grossa, Leon d'Oro, L. or D. 350 l.) has a ruined fort built by Charles Emmanuel I and many times besieged.—17 m. *Vinadio* (2950 ft.; Hot. Italia, L. or D. 450 l., Tre Corone, L. or D. 400 l.) has imposing 17th cent. fortifications. —From (22 m.) *Pianche* (3215 ft.) a road leads S. to (3½ m.) the *Terme di Vinadio* (4180 ft., Grand Hotel, June–Sept., L. 750, D. 650, pens. 2500 l.), with hot sulphur springs.—Beyond the villages of Sambuco and Pietrapórzio we traverse the striking defile of *Le Barricate* (stormed by Francis I in 1515), and reach (30½ m.) *Bersézio* (5330 ft.; Hot. Caccia Reale, L. or D. 400 l.).—33 m. *Argentera* (5580 ft.) is the highest village (Italian customs) and, beyond the *Lago della Maddalena* (6475 ft.; Hotel, June–Sept., L. or D. 500 l.), the summit is reached at (37½ m.) the **Colle della Maddalena** (6545 ft.), an easy pass amid pastures noted for their varied flowers, and free from snow between mid-May and mid-October. Francis I passed this way on his invasion of Italy in 1515 and Napoleon decreed that 'the imperial road from Spain to Italy' should be carried over it. The descent leads viâ (4½ m.) *Larche*, with the French custom-house, to (20 m.) *Barcelonnette* (see the *Blue Guide to Southern France*).

We cross the Gesso and ascend the Val Vermenagna with the railway traversing a series of short tunnels and viaducts higher up.—64½ m. *Vernante* (2615 ft.; Hot. Aurora, Moderno, L. or D. 400 l.) faces a ruined castle across the valley.—69 m. **Limone Piemonte** (3275 ft.; *Hot. Excelsior*, L. 700, D. 600, pens. 2200 l., open Dec.–Jan., July–Aug.; *Principe*, L. or D. 600, pens. 2000 l.; *Touring*, June–March, L. 550, D. 500, pens., 1800 l., *Limone, Europa*, L. or D. 450, pens. 1700 l.), the present terminus of the railway, with the Italian customs-station, is a large village among open pastures, frequented for winter sports, with a 12–14th cent. church. Above Limone the railway traverses the Tende Tunnel, 5 m. long, while the road ascends to 4334 ft. and enters a tunnel 2 m. long, emerging at 4200 ft. The *Colle di Tenda* (6145 ft.) above it is for foot-passengers only. From the tunnel exit we have a striking view of the 20 hairpin bends below; on the descent we traverse two rocky gorges, between which is the lofty railway viaduct of Viévola.—81 m. (130 km.) **Tende**, or *Tenda* (2675 ft.), with the French custom-house, and thence to Ventimiglia and Nice, see the *Blue Guide to Southern France*.

5. FROM VENTIMÍGLIA TO GENOA

ROAD, 103 m. (166 km.).—3 m. (5 km.) **Bordighera**.—6½ m. *Ospedaletti*.—10½ m. (17 km.) **San Remo**.—25 m. *Impéria (Porto Maurizio)*.—26½ m. *Impéria (Onéglia)*. —41 m. (66 km.) **Alássio**.—45 m. *Albenga*.—51½ m. *Loano*.—57 m. *Finale Marina*.—65½ m. *Spotorno*.—72½ m. (117 km.) **Savona**.—81 m. *Varazze*.—92 m. *Voltri*.—96 m. (155 km.) **Pegli**.—103 m. (166 km.) **Genoa**.

RAILWAY, 94 m. (151 km.) in 2½–3¾ hrs.; to *San Remo*, 10 m. (16 km.) in 25 min.; to *Alássio*, 38 m. (61 km.) in 1¼–1¾ hr.; to *Savona*, 67 m. (108 km.) in 2-2½ hrs. Through sleeping-cars run on this route from Calais to San Remo; through carriages from Nice to Vienna, and from Ventimiglia to Rome, Berne, Zurich, Vienna, etc.

The **Riviera di Ponente**, that part of the Italian Riviera lying W. of Genoa, is less rugged than the E. section, but equally charming and luxuriant, with many

frequented coast resorts. The views from the railway are far less interrupted b tunnels than on the Riviera di Levante.

Ventimiglia (12,584 inhab.; *Hot. Terminus Svizzero,* L. 70(D. 600, pens. 2200 l.; *Francia,* L. or D. 600, pens. 2000 l. *Tornaghi,* L. 700, D 600, pens. 2200 l.; *Vittoria,* L. or D 500 l.), or *Vintimille,* an international customs-station, i divided by the Róia into a new town (E.) and an old town In the old town the restored *Cathedral* (12–13th cent.) has an ancient *Baptistery* adjoining. The church of *San Michel* preserves some 11th cent. details, including its crypt. The Piazza at the mouth of the Róia commands a good view.

An attractive drive leads W. along the coast to (3½ m) the *Giardini Hanbury* (adm. daily, 200 l), a fine botanic garden founded in 1867 by the English family from whom it is named. Beyond the Capo Mórtola, on which it is laid out, is the frontier-village of *Grimaldi* (Hot. Claudina, L. or D 450, pens 1500 l).—To the E. of the new town some remains of a Roman theatre mark the site of *Album Intemelium,* a station on the Roman Via Aurelia. Motor-buses connect Ventimiglia with Bordighera

From Ventimiglia to *Turin*, see Rte. 4.

3 m (5 km.) **BORDIGHERA** (8306 inhab.) is famous as a winter-resort and had a large English colony. It is also a centre for the cultivation of flowers, and the people of Bordighera have the exclusive right of providing palm-fronds for the Papal services at St Peter's at Eastertide.

Hotels (prices higher Dec. and July–Aug.). *In or near the Via Romana*: **Royal** (c; A 5), R. 800, L or D. 900, pens. 3200 l.; **Belvedere-Lombardi** (d; A 4), R. 900, L. 700, D. 650, pens 2400 l, **Miramare** (a; B 7), July–Sept and Dec.–Apr, R 700, L. 700, D. 650, pens. 2400 l.; **Esperia** (b, A 5), R. 600, L 700, D. 600, pens 2300 l; **Londra** (e; A 5), R. 700, L. 700, D. 600, pens 2200 l.; **Villa Elisa** (n; A 4), R. 700, L. or D 600, pens. 2100 l. *In the Corso Italia* **Vittoria** (h; B 5), R 700, L. 700, D. 600, pens. 2200 l.; **Belsoggiorno-Savoia** (g; B 5), R 550, L or D. 450, pens. 1600 l. *Elsewhere*: **Parigi** (f; C 7), **Britannique e Jolie** (m, B 6), R. 600, L. 700, D. 600, pens. 2200 l.

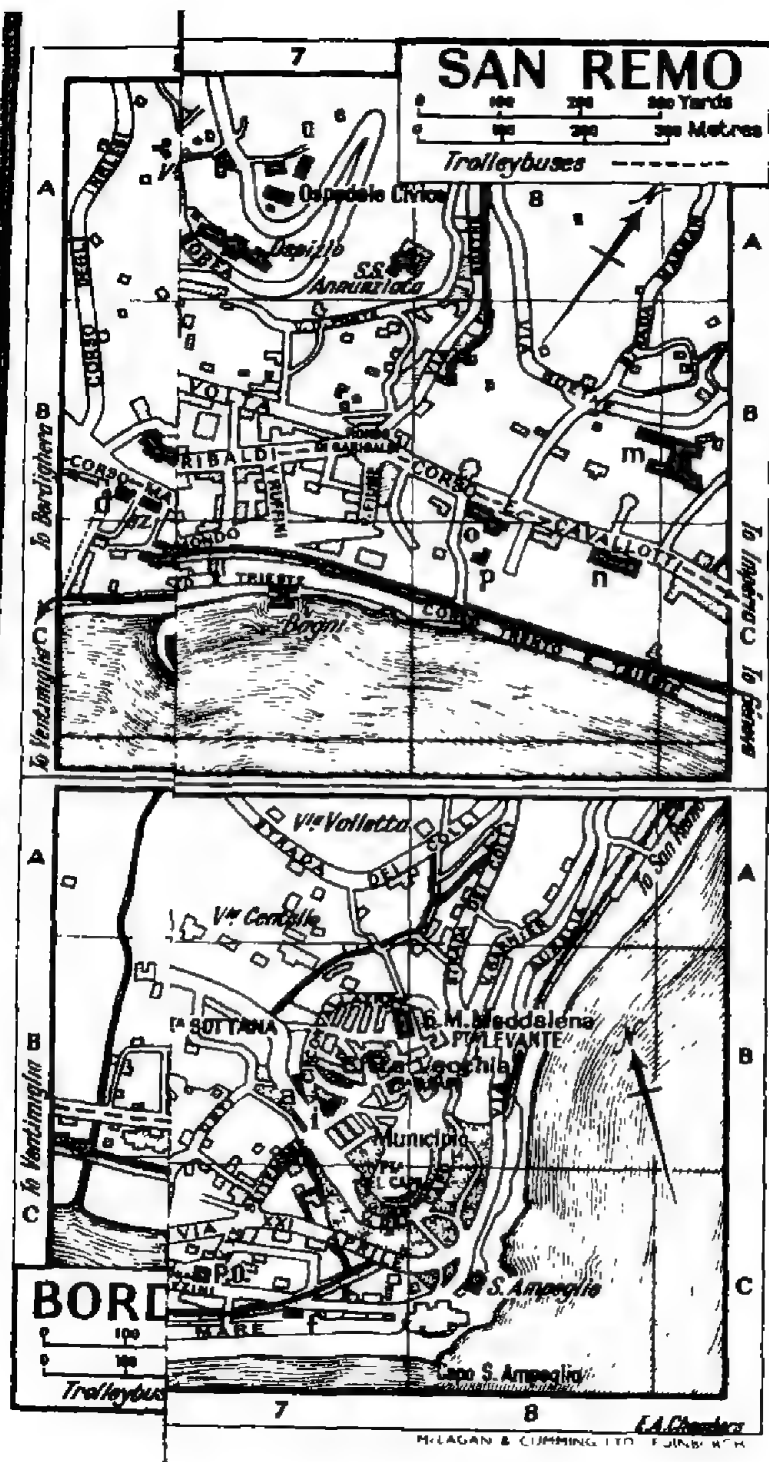
Pensions. *Bellavista* (i; B 7), 2200 l; *Mirabello* (j, A 5), 1800 l.; *Riviera* (k; C 6), 1400 l.

Post Office (C 7), Piazza Mazzini.

English Church (B 5), *All Saints'*, services on alt. Sun.

Motor-Buses to *San Remo*, to *Ventimiglia* (change for *Giardini-Hanbury*) and *Nice*, to *Genoa* and *Rapallo*, to *Perinaldo*, and to *Pigna*.—TROLLEY-BUS also to *San Remo*.

Tennis Club in the Via Vittorio Veneto (B 5); CONCERTS, etc., at the Museo Bicknell; VISITORS' CLUB in the Park Hotel (C 5), INTERNATIONAL LIBRARY (closed Aug.) in the Via Romana (A 5).

The new town consists of two parallel thoroughfares, the Via Vittorio Emanuele, near the shore, and the Strada Romana, higher up, with their connecting streets. The Str. Romana, with the *Museo Bicknell* (adm. 9–12, 2–5, on weekdays), a good local natural history collection, ends on the E. in the *Piazza del Capo* (C 7, 8), with the old town above, and the Capo Sant'Ampéglio below. Pleasant walks may be taken along the shore hence to the Kursaal by the Corso degli Alleati, and in the opposite direction to the palm-gardens known as the *Giardino Winter* and the *Giardino Madonna della Ruota* (¼ hr and ½ hr. E.).

In the Communal Cemetery in the Valle di Sasso, N.E. of the town, is a *British Military Cemetery*, with 72 graves.—Among the inland excursions the most repaying is the ascent of *Monte Santa Croce* (1148 ft.; *View), climbed in 20 min. from the Vallecrósia halt on the Ventimiglia bus-route.—The flowery valleys of the Vallecrósia and the Nérvia are ascended by motor-buses from Ventimiglia. In the former is (11 m.) *Perinaldo* (Inn), the birthplace of G. D. Cassini (1625–1712), the astronomer. In the Nérvia valley, with its ruined castles, is (13 m.) *Pigna* (Inn) picturesquely situated opposite the fortified village of Castel Vittorio.

6¾ m. (11 km.) **Ospedaletti** (3308 inhab.), on a sheltered bay, is particularly favoured as a winter resort.

Hotels. **Regina** (July–Sept., Dec.–April), R. 1100, L. 1000, D. 950, pens. 3200 l.; **Miramare Palace**, R. 900, L. or D. 850, pens 2800 l.

Pensions: *San Giuseppe*, 1700 l.; *Italia*, 1600 l.

Motor Racing Circuit, with an annual event.

The visitors' quarter, with its domed Casino, lies above the old village. This takes its name from a 12th cent. hospice founded by the Knights of Rhodes, a shipload of whom were wrecked on the shore here and established themselves at *Coldirodi*, a village 3½ m. inland.—The road rounds the Capo Nero, through which the railway tunnels.

10½ m. (17 km.) **SAN REMO** is the largest winter resort (34,543 inhab.) on the Italian Riviera; its villas and gardens lie in an amphitheatre between the Capo Nero and the Capo Verde, in a wide bay 5 m. across. The modern town was damaged during the Second World War, when the theatre was destroyed.

Hotels: *Above the town to the W* **Royal** (a, B 3), R 1500, L. 1450, D 1400, pens. 4500 l., open Sept.–Dec., **Grand and Des Anglais** (b; B 2), R 1000, L. 900, D. 800, pens. 3000 l., open Dec.–April, July–Aug; **Miramare-Continental-Palace** (c; C 1), R. 1000, L 1000, D. 950, pens 3200 l, **Savoy** (e, B 3), R. 1300, L 1200, D. 1150, pens. 3600 l.; **Astoria-West End** (x; B 1), **Londra e Aosta** (y; B 1), R. 1000, L. 1000, D. 950, pens. 3200 l; **Bel Soggiorno** (z, B 1), R. 800, L. 750, D. 650, pens. 2400 l., **Morandi** (d; B 1), R. 800, L. 750, D. 700, pens. 2500 l.; **Paradiso** (g; B 2), R. 800, L. 750, D. 700, pens. 2500 l., **Imperiale** (u, B 2), R 900, L. 700, D. 650, pens 2400 l *Near the Station*: **Europa e della Pace** (h; C 4), R. 1000, L. 850, D. 800, pens. 2800 l.; **Parigi** (i; B, C 3), R. 1200, L. 850, D. 800, pens. 2800 l.; **Cosmopolita**, R. 700, L. 750, D. 650, pens 2500 l.; **Regina** (k; B 3), R. 500, L. 550, D. 500, pens. 1800 l.; **Molinari** (l; C 4), R. 700, L. 700, D. 600, pens 2200 l. *To the E. of the town*: **[illegible]elsior** (m; B 9), R 1300, L. 1200, D. 1150, pens. 3800 l., **Mediterraneo** (n; C 8), R. 1000, L. 1000, D 950, pens. 3200 l.; **Vittoria e Roma** (o; B, C 8), R. 700, L. 700, D. 600, pens. 2200 l.; **Villa Nobel**, R. 1000, L. 850, D 850, pens. 2800 l.

Pensions. *Aurora* (p; C 8), 2500 l.; *Villa Verde*, Via Hope (B 1), *Giordano*, 10 Via Aquasciati, similar charges; *dei Fiori* (q; B 3), *Bellaria* (r; B 2), 2200 l.; *Francia*, 41 Corso Garibaldi, 1700 l.

Post Office (C 5), Via Roma. TOURIST OFFICES. *Wagons-Lits/Cook*, *C.I.T.*, both Via Matteotti.

English Church. *All Saints'* (C 1), Jan.–May, services on Sun at 8.15, 10.30, and 6.

Motor-Buses to *Bordighera*, *Ventimiglia*, and *Nice*; to *Alássio* and *Genoa*; to *Rapallo*; to *Turin*; to the *Madonna della Guardia* and *Póggio* to *Ceriana* and *Baiardo*.—TROLLEY-BUSES from the Piazza Colombo to *Bordighera* and to *Tággia*.

Golf Course (18 holes) on the San Rómolo road (2½ m. N.; open in winter and spring). TENNIS CLUB, on the Bordighera road.

Edward Lear (1812–88) spent his last years at San Remo, at the Villa Emily (B 1), now the Villa Verde. Alfred Nobel (1833–96), the inventor, also died here.

The Via Matteotti, the main street of the modern town, leads S.W. past the gardens of the **Casino Municipale** (B 4; adm. 300 l.; weekly and monthly tickets), with a good restaurant and gambling-rooms. Thence the *Corso dell'Imperatrice, lined with magnificent palm-trees, leads to the *Giardino dell'Imperatrice* (C 1), in which is a monument to Garibaldi by Bistolfi. Along the shore, in the other direction, the Via Nino Bixio leads to the Genoese fort of *Santa Tecla* and the *Harbour* (C 5, 6), which commands a good view. High up on the left is the *Città Vecchia* or *La Pigna* (B 5), the old town, with quaint narrow streets, steep flights of steps, tunnels, and arches. *San Siro* (B 5), the cathedral, is a 12th cent. building. Fine views of the town and the coast are obtained from the *Madonna della Costa* (A 5), and from the Corso degli Inglesi (A 1–B 4), which passes the *Castello Devachan*, once Lord Mexborough's villa, the scene of the international conference of 1920.

Longer excursions may be made by the cable railway (station, B 4) viâ San Rómolo to *Monte Bignone* (4294 ft.), the highest of the horseshoe of hills surrounding San Remo; and by road to (2½ m. E.) the *Madonna della Guardia*, a view-point overlooking Capo Verde; and up the Armea valley, viâ Póggio and Ceriana, to (14½ m.) the picturesque village of *Bajardo* (2950 ft., Hot. Miramonti), partly ruined by an earthquake in 1887.

Beyond San Remo the coast road rounds Capo Verde and crosses the Armea. To the left is *Bussana Nuova*, above which stands *Bussana Vecchia*, deserted since the earthquake of 1887.—14½ m. *Arma di Tággia* (Hot. Miramare, L. or D. 450 l.; Torino, L. or D. 450 l.) at the mouth of the Argentina valley.

Tággia, the old village 2 m. upstream (trolley-bus from San Remo), has an interesting 15th cent. Gothic church with a cloister incorporating older columns. The upper valley is typical enough, but not especially interesting.

The road passes high above a few small fishing villages and approaches the double town of **Impéria** (28,837 inhab.) created in 1923 by the fusion of Porto Maurizio, Onéglia, and adjoining villages to form a provincial capital.—25 m. (40 km.) **Porto Maurizio** (*Hot. Miramare*, L. or D. 550 l.; *Italia*, L. or D. 550 l.) is dominated by a large classical *Cathedral* (1779). A motor-bus connects it with (26½ m.; 43 km.) **Onéglia** (*Hot. Valfré*, L. or D. 550 l.), an important centre of the olive-oil trade, at the mouth of the Impero torrent from which the province takes its name. Between the two towns are the recently erected municipal and provincial buildings, and the post office. Onéglia was the birthplace of Andrea Doria (1466–1560), the Genoese admiral, and of Edmondo De Amicis (1846–1909), the author.

From Impéria (Onéglia) to *Ormea* and *Ceva*, see Rte. 6c.

BORDIGHERA
AND SAN REMO
ENVIRONS
0 1000 2000 Yards
0 1000 2000 Metres
Main Roads
Other Roads
Tracks
Railways
0 100 250 500 Metres
Copyright

An ascent over Capo Berta brings us to (30 m.) **Diano Marina** (*Hot. Paradiso, Edoardo*, R. 700, L. or D. 600, pens. 2000 l. ; *Teresa*, June–Sept., L. or D. 700 l.), another olive-growing town, rebuilt since 1887, frequented as a summer and winter resort.—Beyond (36 m.) *Pigna d'Andora* (Inn) we round the prominent Capo Mele, which commands a splendid view northwards towards Alássio.—38½ m. **Laiguéglia** (*Hot. Laiguéglia, Plinius, Fonte del Faro*, L. 450, D. 400, pens. 1500 l.; *Carmine*, L. or D. 350 l.), a quiet little resort beneath Capo Mele, is the starting-point for the walk (c. 3 m.) to the old church and ruined castle of *Andora*, on the hill to the S.

41 m. (66 km.) **ALÁSSIO** (8793 inhab.), standing at the head of a bay of great beauty and noted for its fine villas and for the luxuriance of its gardens, is one of the most frequented of Ligurian coast resorts.

Hotels (prices reduced in Apr.–June and Oct.–Nov.). **Mediterraneo**, R. 1000, L. 900, D. 800, pens. 3000 l. ; **Grand & Alássio**, R. 1000, L. 600, D. 550, pens 2000 l. ; **Palazzo**, R. 1000, L. 600, D. 550, pens. 2000 l. ; **Moderno Svizzero**, R. 1000, L. and D. 600, pens. 2000 l. ; **Alfieri**, L. 650, D. 550, pens. 2000 l , **Lido**, L. 650, D. 550, pens. 2000 l. ; **Bristol**, **Savoia**, same charges ; and many others.
Pensions. *Imperiale, Minerva & Villa Iris*, 2000 l. ; *Marcella, Gandolfo, Eden, San Rossore, Maris*, 1500 l. ; and others at similar or slightly lower charges.

English Church, *St. John's* ; services on Sun. at 11.—BRITISH CLUB at Hanbury Hall, beside the station.—ENGLISH LIBRARY, with tea-room attached.

Motor-Buses frequently to *Albenga* and *Laiguéglia* ; to *San Remo* ; daily to *Nice* and to *Genoa* and *Rapallo*.

Alássio is frequented for its exceptionally mild winter climate, and for its pleasant shore, on which stands an old fort for defence against Moorish pirates. The Capo Santa Croce lies 40 min. N.E. along the coast ; above it are the ruined *Arco di Santa Croce* and a little medieval church (view).

Pleasant excursions (1½–2 hrs. each) may be taken among the hills inland to the *Madonna della Guárdia* (1922 ft.), to *Monte Pisciavino* (1969 ft.), or to *Monte Bignone* (1700 ft)

The road ascends over Capo Santa Croce ; out at sea is the Isola Gallinária, with the ruins of a monastery.—We cross the Centa to reach (45 m) **Albenga** (11,610 inhab. ; *Hot. Commercio*, L. 550, D. 500, pens. 1700 l. ; *Italia*, L. or D. 400 l.), a quaint old town preserving remains of its ramparts and several old fortified mansions. It was the Roman *Album Ingaunum*. The fine Gothic *Cathedral* (baroque interior), in the centre of the town, is adjoined by the ancient (? 5th cent.) *Baptistery*. The campanile (1453) of the cathedral is connected by an arch with the *Torre Civica*. Among the other towers of the city, many of which had to be demolished after the earthquake of 1887, are the leaning *Torre dei Grifi*, and, in the Piazza dei Leoni, the tower of the *Palazzo Del Carretto*. Between the cathedral and the station is the 13th cent. church of *Santa Maria in Fontibus*, with a Gothic doorway and a

modern façade. Alongside the Genoa road is the *Ponte Lungo*, a well-preserved late-Roman bridge (? 5th cent.) of ten arches.

Motor-buses run frequently to *Alassio* and *Laigueglia*, and to *Loano*, also inland (W.) to *Pieve di Teco*. An interesting road leads N.E. and N. to (22½ m.) *Calizzano* (2125 ft.; Hot. Miramonti, L. 550, D. 500, pens. 1700 l.), a summer resort with a ruined castle of the Del Carretto family. From Albenga to *Garessio*, see Rte. 6c.

Passing the Roman bridge, the road crosses the alluvial plain of the Centa, where asparagus is grown all the year round. In winter the requisite heat is maintained in the frames by the fermentation of damp cotton waste strewn over them.—49 m. *Ceriale* (Hot. Moreno, L. or D. 400 l.) is a modest seaside resort.—51½ m. **Loano** (*Hot. Vittoria*, L. or D. 600, pens. 2000 l.; *Villa Chiara*, L. or D. 600, pens. 2000 l., *Perelli*, *Marchiandi*, L. or D. 400–500 l.), lying among gardens along the coast, has a baroque *Town Hall* by G. Alessi (1578), formerly the Palazzo Doria. No. 32 Via Cavour was the birthplace of Rosa Raimondi, mother of Garibaldi. To the N. are the *Castello Doria* (1602) and a *Carmelite Convent* with a dignified church (1603–9), commanding a good view. To the W., inland, are the curious old hill-villages of *Toirano* (2½ m.) and *Balestrino* (4¾ m.), the latter with a ruined castle.—53½ m. *Pietra Ligure* (Hot. Miramare, L. or D. 400, pens. 1300 l.; Pens. Iolanda, Valdesi, 1300–1400 l.) and (55¾ m.) *Borgio* (Hot. Riviera, pens. 1300 l., Pens. Villa Quies, 1400 l.) are two small bathing resorts.—57 m. **Finale Marina** (*Hot. Lido del Finale*, L. 650, D. 550, pens. 2000 l.; *Costa Azzurra*, *Finalmarina*, L. 550, D. 500, pens. 1700 l.; *Angelotto*, *Villetta Rivamare*, *Nuovo Principe*, *Garibaldi*, *Giardino*, L. or D. 550 l.), a rising seaside resort, is the chief section of the town of *Finale Ligure* (10,899 inhab.), and has a large baroque church.—58½ m. *Finale Pia* (Hot. Seren Val, L. or D. 550, pens. 1700 l.) is another little seaside town, with a good 13th cent. campanile.

Finale Borgo (Hot. Roma, L. or D. 700 l.), 1 m. inland from Finale Marina (motor-bus every hr.), is a quaint old town with a 13–15th cent. church. In the neighbourhood are many limestone caves in which prehistoric remains have been found; and in the Valle di Ponci (c. 1 hr. N. of Finale Pia) are three Roman bridges of the 1st cent. B.C., two of them in ruins.—Motor-buses run from Finale Marina to Varigotti, Loano, and Càlice.

At (60 m.) *Varigotti* (Hot. Nazionale, Moderno, Riviera Miramare, Stazione, L. or D. 550 l.) the road, with fine backward views, begins to ascend the Capo di Noli. Between two tunnels is a fine rock-cut gorge, and beyond the last tunnel we have a splendid *View of the towers and walls of Noli.—63 m. *Noli* (Hot. Roma, Italia, L. or D. 550 l.; Europa, Miramare, L. or D. 400 l.), though preserving its old walls and many medieval houses, is now little more than a fishing-village. The church, a good 12th cent. structure, with a 15th cent. porch,

has an interesting interior.—65½ m. *Spotorno* (Hot. Palace, May–Sept., L. 700, D. 600 l.; Esperia, Miramare, Nuovo Ligure, L. 650, D. 550 l.; Roma Liliana, L. or D. 550 l.) has a fine sandy beach. We round the rocky headlands of Bergeggi and Vado, and come into sight of Savona.—69 m. *Vado Ligure*.

72½ m. (117 km.) **SAVONA**, at the mouth of the Letimbro, is an important port and provincial capital (64,199 inhab.), with iron works. Except for the old quarter round the harbour, it is of modern appearance, with regular streets and avenues.

Hotels. **Riviera & Suisse**, **Italia**, L. 650, D. 550, pens. 2000 l., **Commercio**, **Milano**, **Acqui**, L. 550, D. 500, pens. 1700 l.; **Imperia**, L. 400, D. 350, pens. 1300 l.

Post Office, Piazza Diaz, to the N. of the Via Paleocapa.

Motor-Buses from the station to the harbour, and to *Vado;* also to *Varazze* (9 times daily), to *Altare* and *Cairo Montenotte*, to *Altare* and *Millésimo*; and to the *Santuario* (see below).

History. The Ligurian city of *Savo* allied itself with Carthage against Rome in the Second Punic War, but later became an important Roman seaport. Destroyed by the Lombard kings, it rose again under the Frankish emperors and waged continual maritime warfare against the Barbary pirates, first under the Aleramı marquesses and later under the Del Carretto. In 1528 it fell into the power of Genoa and the Genoese fortress guarding the harbour remains to this day. In 1809 Pius VII lived here as a prisoner of Napoleon.

Entering the town from the W., we turn to the left to reach the main Via Paleocapa, which runs from the station to the harbour. On the left of this street is the 16th cent. church of *San Giovanni Baptista*, containing an early Flemish triptych. At the harbour end of the street (r.) is a 14th cent. tower, named after Leone Pancaldo of Savona, the pilot of Magellan the circumnavigator. The Via Quarda Superiore, the last turn on the right before the quay, leads past the Museum and Art Gallery into the old town. Turning right farther on we see the old *Torre Brandale* (12th cent.; restored), and pass the *Pal. della Prefettura*, in an unfinished mansion by Giul. da Sangallo, to reach the CATHEDRAL (1600), which has a 19th cent. façade and a richly-coloured interior. To the right of the cathedral is the *Sistine Chapel* (shown by the sacristan), erected by Sixtus IV (see below) in memory of his parents, but altered in the 18th cent. and damaged in the Second World War. It contains a fine marble tomb, by Mich. and Giov. De Aria, with figures of the two Della Rovere Popes, Sixtus IV and Julius II. On the S. side of the town stands the old Genoese fort (1542), now almost entirely occupied by an iron-working company, and commanding a good view seawards.

In the cemetery of *Zinola*, 2½ m. S.W., is a *British Military Plot*, with 104 graves, mostly from the wreck of the 'Transylvania,' torpedoed 2 m. off Savona in 1917.—About 4 m. N.W., with a station on the Turin railway, is the *Santuario di Nostra Signora della Misericordia*, with a 16th cent. church, a favourite excursion from Savona and the goal of a pilgrimage on March 18th.

From Savona to *Turin*, see Rte. 6c.

Outside Savona the coast road passes under the rope-railway (c. 12 m. long) which transports goods from San Giuseppe di Cáiro (Rte. 6c).—75½ m. *Albisola Marina* (Hot. Nuovo Wanda, Villa Chiara, L. 550, D. 500, pens. 1700 l.) is noted for its pottery.

A road climbs viâ (1½ m.) *Albisola Superiore* (Hot. Pescetto, L. or D. 400 l.), the birthplace of Julius II (Giuliano della Rovere; 1443–1513), to (11 m.) the *Colle del Giovo* (1692 ft.; Hot. Zanini, Ligure, L. or D. 450 l.), and thence descends, past (15 m.) the summer resort of *Sassello* (Hot. Concordia, L. or D. 500 l.; Sport, L. or D. 400 l.), to (34½ m.) *Acqui* (Rte. 6B).

78 m. *Celle Ligure* (Hot. Excelsior, Quisisana, L. or D. 600, pens. 2000 l.; Colombo, Impero, Villa Costa, pens. 1700 l.) was the birthplace of Sixtus IV (Fr. della Rovere; 1414–84), uncle of Julius II.—81 m. **Varazze** (11,769 inhab.; *Grande Albergo, Delfino, Eden, Savoia, Torretti*, L. 650, D. 550, pens. 2000 l.; and many others), birthplace of Abp. Iacopo da Varagine (1230–98), author of the 'Golden Legend,' is a seaside resort favoured by the Milanese. It is connected by motor-buses with Savona and with Sassello (see above).—85½ m. *Cogoleto* (Hot. Italia, L. or D. 400 l.) is a small industrial town and bathing resort.—We quit the coast for a short distance, then descend to (88 m.) **Arenzano** (*Grand-Hotel*, L. 900, D. 800, pens. 3000 l.; *Roma*, L. or D. 700 l.; *Miramare*, L. or D. 650 l.), another bathing resort (4916 inhab.), commanding fine views, with the beautiful park of the Villa Negrotto (no adm.).—At (92 m.) *Voltri* we reach the boundary of the extended city of Genoa, where the road from Turin comes in on the left. A tramway follows the coast road, which is flanked almost uninterruptedly by buildings.—93¾ m. *Pra* is a steel-manufacturing suburb.

96 m. (155 km.) **Pegli** (*Mediterraneo*, R. 700, L. 700, D. 650, pens. 2300 l., *Castello Miramare*, L. or D. 600 l.; *Puppo al Mare*, L. or D. 600 l.; *Pens. Greppi*, 2100 l.), a favourite winter resort frequented also for summer bathing by the Genoese, is surrounded by pine woods and is noted for its fine villas. Finest among these is the VILLA DURAZZO-PALLAVICINI, now city property (adm. 2–5, except Fri., 10 l.). The villa lies above the town to the N.E.; its luxuriant park commands a very fine view and contains an underground lake (with boats), and other 'picturesque' scenic effects. The palazzo now houses the *Museum of Ligurian Archæology* and the *Museum of American Archæology and Ethnography* (reopened 1952). The former is an interesting collection of fossils, relics from cave-dwellings in Liguria, and Roman and pre-Roman sculpture, pottery, etc.; in the latter are some good examples of Maya sculpture.—The VILLA DORIA, adjoining the Villa Pallavicini, has a fine public park and contains the *Naval and Marine Museum* (adm. Tues. to Sat., 10–12 and 2–5; 5 l.,

Sat. free; Sun. 10–12 also free), an interesting collection including 16–17th cent. maps and globes; a portrait of Columbus, ascribed to Rid. Ghirlandaio; old ship-models; and paintings and engravings of naval combats.

97½ m. *Sestri Ponente* and (98½ m.) *Cornigliano*, the latter with the new stadium of Genoa, are two industrial suburbs, separated by the Villa and Castello Raggio.—100 m. **Sampierdarena** (*Hot. Centro*), beyond the mouth of the Polcévera, is an old-established engineering and metallurgical centre. The road cuts through the point on the W. side of the harbour of Genoa and descends alongside the railway.—103 m. (166 km.) **Genoa**, see Rte 7.

6. FROM TURIN TO GENOA

A. Viâ Asti and Alessándria

ROAD, 108¾ m. (175 km.).—5½ m. *Moncalieri*.—15½ m. *Poirino*.—35 m. (57 km.) **Asti**.—59 m. (95 km.) **Alessándria**.—62½ m. *Marengo*.—72¾ m. (117 km.) **Novi Ligure**.—77½ m. *Serravalle Scrivia*. Here begins the 'camionale,' or heavy-traffic road, running largely in tunnels viâ (90½ m.) *Busalla* to (108¾ m.) **Genoa**. The old road viâ *Ronco Scrivia*, the *Passo dei Giovi*, and *Pontedécimo*, is 3 m. longer.—From Novi there is an alternative route, shorter but hillier, viâ (79 m.) *Gavi*, (84½ m.) *Voltággio*, and (98 m.) *Pontedécimo*, to (107 m.) **Genoa**.

RAILWAY, 103 m. (166 km.), expresses in 2–3 hrs.; to *Asti*, 34½ m. (56 km.) in 50–70 min.; to *Alessándria*, 56½ m. (91 km.) in 1½–2½ hrs. Through carriages between Calais, Paris, and Rome run on this line. Between Ronco Scrívia and Sampierdarena there are two routes, viâ Busalla or viâ Mignánego.

The road leaving Turin follows the right bank of the Po upstream to (5½ m.) **Moncalieri**, a pleasant little town reached by motor-bus from the Piazza Castello in Turin. The 15th cent. *Castle*, enlarged in the 18th cent., and again by Victor Emmanuel I, who died here in 1824, contains in its left wing a gallery of historical paintings, including the Presentation of the Tuscan Plebiscite by Baron Ricasoli in 1860. In the principal square is the 14th cent. church of *Santa Maria*, containing good choir-stalls and Canonica's monument of Princesse Clotilde (d. 1911), and, in the sacristy, a 15th cent. Deposition with coloured terracotta figures.—The road turns away from the river and passes (8½ m.) *Trofarello* and (15½ m.) *Poirino*, beyond which we turn left from the road to Alba (Rte. 6B).—At (20½ m.) *Villanova d'Asti* begin the famous Asti vineyards.

35 m. (57 km.) **ASTI** (49,933 inhab.; *Hot. Reale*, *Centrale e Salera*, L. 550, D. 500, pens. 1800 l.; *Cervo Magnone*, L. or D. 450 l.; *Alfieri*, L. or D. 400 l.), a famous old Piedmontese city, reached the zenith of its importance in the 13th cent., and was a possession of the House of Savoy from 1575. The

district is noted for its wines, including Barbera, Nebiolo, Grignolino, and especially Asti Spumante.

Entering from the W. by the Porta Torino we are at once in the long CORSO VITT. ALFIERI, the main street extending the whole length of the town. Opposite the *Torre San Secondo*, a Romanesque tower on a Roman base, we turn left by the Via Varrone to reach the **Cathedral**, a dignified Gothic building dating mainly from 1325–50, with a campanile of 1266. The interior is decorated with baroque frescoes and contains two ancient reliefs on the first pair of crossing-piers. On the left side is the Cloister (10th cent.), beyond which is the Baptistery, with stalls of 1477 and a primitive crypt (6–8th cent.).—Returning to the Corso by the Via Caracciolo, we cross the Via Carducci, No. 35 in which is the 15th cent. *Palazzo Zoia*. To the left in the Corso (No. 129) is the *Palazzo Alfieri*, the birthplace of the poet Vittorio Alfieri (1749–1807), now containing a small collection of antiquities and souvenirs of the poet, and occupied by the National Centre of Studies on Alfieri's Work.

Opposite the Liceo (No 123), beneath which is an ancient crypt (8th cent.), begins the Via Roero, in which and in the neighbouring streets are many ancient tower-houses of the noble families of Asti (Roero, Alfieri, Asinari, Malabayla, etc.), of the 12th cent. and later The *Pal Malabayla*, in the Via Mazzini, is a fine Renaissance mansion.—Beyond the Liceo the Via Gioberti leads (l.) into another old quarter of 13–14th cent. mansions.

Farther on in the Corso is the Piazza Roma, with the 13th cent *Torre Comentina*, beyond which the Via Morelli leads (l.) to the Piazza Medici, with the **Torre Troyana*, the finest medieval tower in the city.

To the right, opposite the Via Morelli, a short street leads to the Piazza San Secondo, with the large Gothic church of *San Secondo*, containing a fine polyptych by Gaud. Ferrari, and covering an early Romanesque crypt. Thence the Via Cavour leads on, past the *Torre dei Guttuari* and the 13th cent *Casa Bosia*, to the station

Farther on comes the triangular Piazza Alfieri (r.), with a statue of the poet, separated by a large palace from the public garden and the Piazza del Mercato. At the E. end of the Corso Alfieri is the 15th cent. church of *San Pietro in Conzavia*, with terracotta decoration and an interesting Romanesque baptistery.

The road (and railway) from Asti to (29½ m.) Acqui, viâ (18 m.) *Nizza Monferrato* (Hot. San Marco, L. or D 450 l.), affords an alternative approach to Genoa, which may be combined with Rte. 6B.—Asti has direct rail connection with Casale Monferrato (see p 87), Chivasso, and Castagnole delle Lanze (for Alba).

Beyond Asti the road follows the Tánaro valley to (59 m., 95 km.) **Alessándria** (83,458 inhab.; *Hot. Terminus*, R. 600 l.; *Londra, Moderno*, L. or D. 600 l.; *Europa*, L. or D. 550 l.; *Venezia*, L. or D. 450 l.; and many others), a provincial capital and manufacturing town of modern appearance, though dating its foundation to the 12th cent. and taking its name

from Pope Alexander III. It was founded by the lords of seven castles who rebelled against Barbarossa in 1168, and a curious old figure at the corner of the 18–19th cent. *Cathedral* is said to depict a peasant who by an ancient trick induced the Emperor to raise the siege of 1175.

Alessándria is an important railway centre and has direct communication with Alba and Bra, Acqui and Savona, Ovada, Piacenza, Novara, Vercelli, etc.

The Genoa road crosses (62½ m.) the battlefield of *Marengo*, where Napoleon defeated the Austrians on 14th June, 1800, in a battle which he regarded as the most brilliant of his career. A column (l.) commemorating the battle, was removed by the Austrians in 1814 and not brought back until 1922.

At *Bosco Marengo*, 5 m. S., is a remarkable church, erected in 1567 by Pius V (d. 1572), a native of the village, as his mausoleum. His splendid tomb remains empty, however, as he is buried in Santa Maria Maggiore in Rome.

Leaving the Tortona road on the left we cross a plain to reach (72½ m., 117 km.) **Novi Lígure** (22,417 inhab.; *Hot. Tavernetta*, L. 550, D. 500, pens. 1800 l.), a modern-looking town on one of the railways from Milan to Genoa. The battle of Novi (Aug., 1799), where the Austrians and Russians defeated the French, was avenged at Marengo (see above).

From Novi to Genoa viâ Gavi, 34½ m. (56 km.), a pleasant alternative to the main road.—We ascend S. and soon have a fine view of the castle of (6½ m.) *Gavi* (Inns), an ancient little town with a good 13th cent. church.—12 m. *Voltàggio* (1120 ft.; Grand-Hotel, L. 650, D. 550, Roma, L. or D. 450 l.) is a summer resort in the upper Lemme valley. The road rises to 2535 ft., then descends rapidly on the Ligurian side, with fine views seaward.—25½ m. *Pontedécimo*, and thence to (34½ m.) Genoa, see below.

Beyond Novi we join the road from Milan (Rte. 16) and ascend the narrowing valley of the Scrívia.—77½ m. *Serravalle Scrívia* lies c. 1 m. N. of the scanty ruins of the Roman station of Libarna (mainly 2nd cent.). Here begins the 'camionale,' or heavy-traffic road, which affords the most direct route to (108½ m.) Genoa, but which is interrupted by a succession of tunnels, the longest extending to c. 1000 yds.—From (80½ m.) *Arquata Scrívia* (Hot Arquata, L. or D. 350 l.), on the old road, there are two railway lines to Genoa, running more or less parallel. The communal cemetery contains 94 graves of British soldiers.—The valley becomes more attractive as we approach (90 m.) *Ronco Scrívia* (1065 ft.; Hot. Commercio), the first Ligurian village. The newer railway line plunges into the Giovi Tunnel (5 m. 250 yds.); the old tunnel is only 2 m. long. The road, beyond (93½ m.) *Busalla* (1180 ft.; Hot. Appennino, L. or D. 550 l.), ascends in zigzags to (95½ m.) the *Passo dei Giovi* (1550 ft.; Restaurants), beyond which the industrial Polcévera valley begins.—At (102 m.) *Pontedécimo* (300 ft.) we enter the territory of the city of Genoa and join the road from Novi viâ Gavi (see above). We traverse an

almost continuous series of industrial suburbs—*San Quirico, Bolzaneto,* and *Rivarolo*—and join the coast road at *Sampierdarena.*—111½ m. (180 km) **Genoa,** see Rte. 7.

B. Viâ Alba and Acqui

ROAD, 126½ m. (204 km). To (18 m.) *Carmagnola,* see Rte. 4.—31 m. *Bra.*—40½ m. (65 km.) **Alba.**—54½ m. *Cástino.*—72½ m. *Bistagno.*—78 m. (126 km.) **Acqui.**—93 m. *Ovada.*—115½ m. *Voltri.*—126½ m. **Genoa.**

RAILWAY to *Acqui* viâ Asti (change of carriages), 63½ m. (102 km.) in 2½–4 hrs. *Alba* is reached in c. 2 hrs. from Turin either viâ Bra or viâ Cavallermaggiore, where carriages are changed. From Acqui to *Genoa,* 36 m. (58 km.) in 1¾ hr.

From Turin to (18 m) *Carmagnola,* see Rte. 4.—We turn left across the railway for (24½ m.) *Sommariva del Bosco,* with a picturesque castle, and (31 m.) **Bra** (20,404 inhab. ; *Hot. Gambero d'Oro,* L. or D 1400 l), a manufacturing town with tanneries and a few old houses.

At *Pollenzo,* 2½ m. S.E., the church contains fine 15th cent. stalls, brought from Staffarda.—The road running S. from Bra, following the railway to Savona, passes (3 m.) *Cherasco* (Hot. Aquila d'Oro, L. or D. 350 l.), an ancient little town with a 13th cent church and a 14th cent. castle —15 m. *Dogliani* (Hot. Albero Fiorito, L. or D. 350 l., Reale, L or D. 400 l) is a centre for exploring the vine-clad Langhe hills, noted for Barolo and Dolcetto wines. *Carrù,* 5 m. S W. of Dogliani, is the birthplace of Pres. Einaudi.—21 m. *Murazzano.*—31 m. *Ceva,* see Rte. 6c.

Turning E., we descend the Tánaro valley.—40½ m. (65 km.) **Alba** (17,934 inhab. ; *Hot. Savona,* L. or D. 450 l. ; *Langhe,* L. or D. 350 l.), one of the most important vine-growing centres of Piedmont, is noted also as the birthplace of the Emperor Pertinax (126–193) and of Macrino d'Alba, the early 16th cent. painter. The over-restored *Duomo* contains fine carved and inlaid stalls (c. 1500), and in the *Palazzo Comunale* are two paintings by Macrino.—We now quit the Tánaro and ascend through the hills of the *Langhe.* Beyond (54½ m.) *Cástino* we reach the valley of the Bórmida di Millésimo, where the Acqui road turns left.

The road up the valley leads to (1½ m.) *Cortemilia* (Hot. Ponte, Corona Grossa, L. or D. 400 l.) and thence either to Millésimo or on to the Acqui-Savona road.

At (72½ m.) *Bistagno* (Hot. Pallone, L. or D. 400 l.) the two branches of the Bórmida join, and we descend their united stream.—98 m. (126 km.) **Acqui** (540 ft. ; *Hot. Nuove Terme,* 90 R. from 900, L. 750, D. 700, pens. 2600 l. ; *Eden,* May–Oct., L. or D. 600, pens. 1950 l., both in the town ; *Antiche Terme,* June–Oct., pens. 2800 l. ; *Regina,* May–Oct., pens. 2200 l., beyond the river), the Roman *Aquæ Statiellæ,* is famous for its sulphurous waters and mud baths. In the middle of the town (19,023 inhab.) the sulphurous waters (170°) bubble up beneath a little pavilion, known as *La Bollente.* The Romanesque *Cathedral* has a fine portal beneath a 17th cent. loggia,

and on the other side of the Bórmida, near the Vecchie Terme, are four arches of a *Roman Aqueduct*.

Acqui is also on the road and railway from Alessándria to Savona. The road to (45½ m.) Savona ascends the valley of the Bórmida di Spigno, passing (15½ m.) *Spigno* and (20 m.) *Dego*.—28 m. *Cairo Montenotte* (Hot. Montenotte, L. or D. 400 l.) recalls Napoleon's first victory in Italy (April 1796), won over the Austrians and Piedmontese at Montenotte, c. 10 m. E.—33½ m. *Cárcare*, and thence to Savona, see Rte. 6c.

93 m. *Ovada* (Hot. Grande Vittoria, L. or D. 550 l.) stands at the foot of the last ascent, the summit of which (1745 ft.) is reached in a short tunnel beneath the *Passo del Turchino*. A rapid descent on the seaward side of the Apennines brings us to the coast at (115½ m.) *Voltri*. Thence to (126½ m., 204 km.) **Genoa**, see Rte. 5.

C. Viâ Mondovì and Savona

Road, 131½ m. (212 km.). To (33 m.) *Savigliano*, see Rte. 4.—41½ m. *Fossano*.—55 m. (89 km.) **Mondovì**.—70 m. *Ceva*.—83 m. *Millésimo*.—89 m. *Cárcare*.—101 m. (163 km.) **Savona**. Thence to Genoa, see Rte. 5

Railway to *Savona*, 92½ m. (149 km.) in 3–3½ hrs.; to *Mondovì*, 51½ m. (83 km.) in 1½–1¾ hr. Another route to Savona, viâ Bra, joining the above route at Ceva, is 1¾ m. (3 km.) shorter From Savona to *Genoa*, see Rte. 5.

From Turin to (33 m.) *Savigliano*, 4 m. beyond which we diverge to the left from the Cúneo road, see Rte. 4.—41½ m. *Fossano* (Hot. Spada Reale, Moderno, L. or D. 400 l.) is noteworthy for its massive 14th cent. castle and for its baroque churches.—55 m. (89 km.) **Mondovì** (21,185 inhab.; *Hot. Mondovì-Tre Limoni d'Oro*, L. 450, D. 400, pens. 1500 l.; *Angelo*, *Savoia*, L. or D. 350 l.) is a pleasant town, lying partly in the Ellero valley (Mondovì Breo, the modern town; 1250 ft.) and partly on a hill (Mondovì Piazza; 1830 ft.). A funicular ascends from the lower town to the upper, in which are the 18th cent. *Cathedral*, and the *Belvedere* (restaurant), a garden laid out round an old tower, commanding a good view. Mondovì was the scene of a victory of Napoleon in 1796, and was the birthplace of Giov. Giolitti (1842–1928), the statesman.

Lurisia (Hot. Radium, summer only, pens. 3000 l.; Reale, pens from 1100 l.), a recently-developed spa with radioactive springs, lies 9½ m. S.W of Mondovì beyond Villanova, and is reached by motor-bus either from Mondovì or from Cúneo, which is 15 m. N.W.

To the S. of Mondovì rises a little-known group of the Maritime Alps, culminating in the *Mongioie* (8630 ft.). The principal holiday centres here are *Frabosa Soprana* (2925 ft.; Hot. Baita delle Stelle, summer and winter only, pens. 1800 l.; Torrismondi, Edelweiss, L. 450, D. 400, pens. 1300 l.), 10 m. S. of Mondovì (motor-bus), and *Pamparato* (2880 ft.; Hot. Alpi, L. or D. 350, pens. 1200 l.), 16 m. S.E.

59 m. *Vicoforte* (Hot. Aggeri, L. or D. 400 l.) has a large domed pilgrimage church, begun in 1596 and finished in 1890.

—70 m. (113 km.) **Ceva** (1215 ft.; *Hot. Corona Grossa*, L. or D. 350 l.; *Reale*) is an important road and railway junction.

From Ceva to Imperia, 53½ m. (86 km.). Railway to Ormea in 1 hr., motor-bus thence in 2 hrs. The road follows the railway up the Tànaro valley.—7½ m. *Bagnasco* (1590 ft., Hot. Stazione, L. or D. 400 l.), dominated by a ruined castle. —15 m. (24 km.) **Garessio** (1900 ft.; *Giardino*, L. 550, D. 500, pens. 1800 l.; *Italia*, L. or D. 450, pens. 1600 l.; *Paradiso*, L. 550, D. 500; *Garessio*, L. or D. 400, pens. 1400 l.), a favourite summer resort, lies in a delightful situation among the hills, mainly along the side-road (motor-bus) which here diverges for Albenga (23 m.) viâ the *Colle San Bernardo* (3140 ft.).—22½ m. (36 km.) **Ormea** (2400 ft.; *Hot. Alpi, Concordia, Nazionale*, L. or D. 400, pens. 1300 l.), another pleasant hill-resort, with a ruined castle, is the beginning of a fine walk to (7 hrs. N.) Frabosa (see above) viâ the *Colla dei Termini* (6580 ft.) and *Bossea*, with its fine stalactite cave. —26 m. *Ponte di Nava* (2685 ft.). We enter Liguria and, passing (27½ m.) *Case di Nava* (Hot. Roma, L. or D. 450 l.), cross the watershed at (28½ m.) the *Colle di Nava* (3065 ft.; Hotel, L. or D. 450 l.).—Descending to (35 m.) *Pieve di Teco* (800 ft.; Hot. La Pace, L. or D. 400–450 l.), where we cross the inland road from Bordighera to Albenga, we ascend again to (39 m.) the *Colle San Bartolomeo* (2037 ft.; Inn).—Thence we descend the Impero valley to (53½ m.) *Impéria* (Onéglia, see Rte. 5).

The Savona road next reaches (83 m.) *Millésimo* (Hot. Italia, L. or D. 400 l.), an old walled village with a castle and a quaint fortified bridge.

The road leading S. to (37½ m.) Albenga passes (15 m.) *Calizzano* (p. 44).

89 m. *Càrcare* (Hot. Rosa Fiorita, L. or D. 400 l.), where we join the road from Acqui (see Rte. 6B) lies near the station of *San Giuseppe di Cairo*, at the upper end of the overhead transporter-line ascending from Savona.—Beyond (92½ m.) *Altare*, a small glass-making town, we ascend to (93½ m.) a tunnel beneath the *Bocchetta di Cadibona* (1427 ft.), a pass popularly regarded as marking the division between Alps and Apennines. The descent leads down the Letimbro valley, amid chestnut woods.—101 m. (163 km.) **Savona**, and thence to (131½ m., 212 km.) **Genoa**, see Rte. 5.

7. GENOA

GENOA, in Italian **Génova** (634,646 inhab.), the most important port of Italy, is built on the irregular seaward slopes of an amphitheatre of hills. Preserving many relics of an ancient and honourable history, and adorned with the palaces and parks of its great maritime families, it well merits its title 'la superba.' The interesting old quarters, with their steep and narrow alleys of tall houses, contrast with the sunnier new quarters to the E. and on the hill above. The houses are numbered according to a double system: black numbers (nero) indicate dwellings, red numbers (rosso) are shops.

Railway Stations. *Stazione di Piazza Principe* (B 1), or *Central Station*, for all services, the *Stazione Brignole* (E 7) is a subsidiary station for the Spézia and Pisa line.

Steamer Quay. *Stazione Marittima* (A 2), Ponte dei Mille, for all services; when the quay is occupied, passengers are landed at the adjoining Ponte Andrea Doria.

Airport in the Bacino Sampierdarena, W. of the main harbour (motor-bus to the centre in connection with the regular services).

Hotels. *Near the principal station*: **Colombia Excelsior** (g; B 1), 40 Via Balbi, a luxury hotel, R 1750, L 1600, D. 1500, pens. 5000 l.; **Savoia Maestoso** (d; B 1), 5 Via Arsenale di Terra, R 2300, L. 1550, D. 1450, pens. 4800 l.; **Gr. Hotel Gênes et des Princes** (e; B 1), 86 Via Balbi, R. 1500, L 1300, D. 1200, pens. 4000 l.; **Londra e Continentale** (h; B 1), 1 Via Arsenale di Terra, R. 1200, L. 1200, D 1100, pens. 3500 l., **Britannia e Svizzera** (i; B 2), 38 Via Balbi, R. 1200, L. 1200, D. 1100, pens. 3500 l; **Crespi e Andrea Doria** (n; A 1), 10 Via Andrea Doria, R. 1000, L. 850, D. 800, pens. 2500 l.; **Milano Terminus** (a; B 1), 34 Via Balbi, R. 1200, L. 1200, D. 1100, pens 3500 l.; **Lombardia** (f; B 1), 4 Via Andrea Doria, R 600, L. or D 600, pens 2000 l.; **Posta Nuova Génova** (k; C 2), 24 Via Balbi, R. 700, L. 750, D. 650, pens. 2300 l., **Vittoria-Orlandini** (b; B 1), 45 Via Balbi, R. 1000, L. 800, D 700, pens 2600 l.—*Elsewhere in the city*: **Bristol-Palazzo**, 35 Via XX Settembre, R. 1500, L 1300, D. 1200, pens. 4000 l., **Astoria & Isotta** (p; E 6), 1 Via Serra, R. 1400, L. 1250, D 1150, pens 3800 l; **Helvetia** (s; C 3), 1 Piazza della Nunziata, R 1000, L. 850, D. 800, pens. 2800 l, **Select** (v, D 5), Piazza Fontane Marose, R 1200, L. 1200, D. 1100, pens. 3500 l. **Meublés**: *Splendide et de la Ville* (r; C 5, 6), Piazza De Ferrari, R. 1200 l.; *Stella* (m; B 1), 6 Via Andrea Doria, R. 1200 l; *Minerva e Italia* (t; C 5), 11 Via XXV Aprile, R. 1100 l., *Moderno-Verdi* (u; E 7), 5 Piazza Verdi, R. 1200 l.

Pensions: *XX Settembre*, 2 Via XX Settembre, 2800 l.; *Fieschi*, 8 Via Fieschi, 2300 l.; *Alhambra*, 1 Galleria Mazzini, 1800 l.

Restaurants. *Gino*, *Colombo*, Via XX Settembre (C, D 6), *Sacco*, Via Roma (D 5); *Carlotta*, *San Giorgio*, Portici Sottoripa (B 4).

Cafés. *Accademia*, Portici Accademia, *Roma*, *Cambusa*, Pza. De Ferrari; *Unica*, *Preti*, *Borsa*, Via Venti Settembre; *Unica*, Pza. Fontane Marose; *Ragno d'Oro*, Via Dante

Post Office (C 6), Via Dante; sub-offices at the Stazione Marittima, Stazione Brignole, 25 Pza. Fontane Marose, etc.

British Consulate-General, 8 Via Fieschi (C 6).—**U.S. Consulate**, 6 Piazza Portello (D 4).—**English Church.** *Holy Ghost*, Piazza Marsala (E 5), services on the last Sun. of every month.—**English-Speaking Physician**, *Dr. Sacerdoti, 17/4 Via Nizza*.

Tourist Offices. *Wagons-Lits/Cook*, 189 Via Balbi; *American Express*, Via Arsenale di Terra; *C.I.T.*, Via XXV Aprile and at main station.

Theatres. *Comunale dell' Opera* (C 5), Piazza De Ferrari; *Piccolo Teatro E. Duse*, Piazza Tommaseo; *Teatro d'Arte Città di Génova*, Via Carducci.—CAFÉS-CONCERTS at the *Giardino d'Italia* (see above), and at the *Lido d'Albaro*.—CINEMAS. *Grattacielo*, Piazza Dante; *Olympia*, *Lux*, *Universale*, *Moderno*, Via XX Settembre; *Parco all'aperto*, Via Galata (open-air shows in summer), etc.

Taxicabs. For 2 pers. 90 l per km. Each extra person 50 l Luggage in excess of one parcel per pers., 50 l. per parcel. Between 10 p.m. and 6 a.m., supplement of 100 l.

Tramways. The principal tramway centres are the Piazza De Ferrari (D 5) and the Banco San Giorgio (B 4). Chief services: From the *Banco San Giorgio* **1.** To *Voltri* and *Sestri Ponente* viâ the Central Station and Sampierdarena, **2.** To *Pegli* by the same route, **7.** To *Rivarolo*, *Bolzaneto*, and *Pontedécimo* viâ the Central Station and Sampierdarena; **11.** To *Pontedécimo* by the Certosa Tunnel; **31.** To *Staglieno* and *Prato* viâ Corso A. Saffi and Via Canevari.—From the *Piazza De Ferrari*: **33.** To *Staglieno* viâ the Galleria Colombo and Brignole Station; **39.** To *Nervi* viâ Sturla, Quarto, and Quinto; **43.** To *Lido d'Albaro*. **21.** From the *Piazza Di Negro* viâ the Central Station, Via Balbi, and Piazza Corvetto, to *Staglieno*. **52.** From the Central Station viâ the Piazza Corvetto to Brignole Station and *Nervi*.

Trolley-Buses. 70. From the Central Station to *Pza. Tommaseo* viâ *Pza. De*

Ferrari 74. Pza. De Ferrari—Pza. Tommaseo—Lido. 77. Central Station —*Pza. Corvetto*—Brignole Station 83. *Pza. Principi*—Circonvallazione a Monte (Castelletto)—*Pza. Corvetto* —Brignole Station.—**Motor-Buses.** B-P. *Boccadasse*—*Pza. De Ferrari*—Central Station—*Pegli*. N-S. *Nervi* —*Via XX Settembre*—*Sampierdarena*. —R. *Pza. Tommaseo*—Via XX Settembre—*Pza De Ferrari*.—Pza. Corvetto.—Pza. Manin—Castelletto—*S. Nicolò*.—Long-distance services in all directions from *Pza. Acquaverde* and *Pza Vittoria*

Funicular Railways. From the Largo della Zecca (C 3) to *Castellaccio* (Righi) viâ S. Nicolò (E 1); from the Piazza Portello (D 4) to *Corso Magenta* (E 4); From the Piazza Principe (A 1) to *Granarolo*.—LIFTS. From the Piazza Portello and from the Galleria Garibaldi (tramway tunnel) to the *Castelletto* (D 4); from the Via Balbi to *Montegalletto* (C 1), from the Via XX Settembre to the Corso A. Podestà (Ponte Monumentale: D 6).

Rowing Boats. Organised trips round the harbour, 600 l. per hr. for one person, 800 l. per hr. for two (W. end of Ponte dei Mille). MOTOR-BOAT trips at 1000 l. per hr. for one pers., 300 l. for each add. pers. (arrange with ENIT, Stazione Marittima).

History. The position of Genoa at the northernmost point of the Tyrrhenian Sea has given it a lasting maritime importance, and the original Ligurian inhabitants of the site established early contact with the first known navigators of the Mediterranean—the Phœnicians and the Greeks—and objects excavated have proved the existence of a trading post here in the 6th cent. B.C. In the 3rd cent. B.C. Genoa preferred to throw in her lot with Rome rather than with the invading Carthaginians and the town, destroyed by the latter in 205 B.C., was soon rebuilt under the Roman prætor Sp. Cassius. Protected by its mountains, Genoa was little affected by the barbarian invasions, and Roman connections were not entirely severed until the arrival of the Lombards in 641. In the succeeding centuries the raids of Saracen pirates spurred the Genoese to retaliation and the sailors of Genoa not only withstood the pirates' attacks, but also captured their strongholds of Corsica and Sardinia. The latter island was taken with the aid of Pisa, and its occupation led to two centuries of war, which ended in the utter rout of the Pisans at the Melòria (1284) and at Porto Pisano (1290). With this success began the acquisition of Genoa's great colonial empire, which extended as far as the Crimea, Syria, and N. Africa, and important Genoese colonies were established in the Morea. These advances, and the large profits made during the Crusades, led to a collision with the ambitions of Venice; and the subsequent war ended in the defeat of the Genoese at Chiòggia (1380). Meanwhile the internal politics of Genoa were sufficiently turbulent. After the fall of the consuls in 1191 the power passed to the Podestà or mayors and the 'Capitani del Popolo' (1258–1340), with intervals of submission to the Emperor Henry VII (1311–13) and to Robert of Anjou, King of Naples (1318–35). In 1340 came the election of the first doge, Simone Boccanegra. The continual strife between the great families—the Doria, the Spinola, and the Fieschi—made Genoa an easy victim to the rising military powers in the 15th century and a succession of foreign masters followed. Charles VI of France (1396–1409) was followed by the Marquess of Monferrato (1409–13) and Filippo Maria Visconti (1421–35), under whom the Genoese inflicted a crushing defeat on the fleet of Aragon at Ponza (1435). The domination of the Sforza (1466–99) was followed by a further French conquest under Louis XII (1499–1512). In 1528, however, Andrea Doria (1466–1560), the greatest of the naval leaders of Genoa, formulated a constitution for Genoa, which freed the city from foreign rule, though it established despotic government at home, and was followed (1547–8) by the insurrections of Fieschi and Cibo. The conquests of the Turks in their oriental empire, the transference of overseas trade with America to Atlantic ports, and the domination of Spain, brought utter decadence to Genoa in the 17th cent., and in 1684 Louis XIV entered the town after a bombardment. The Austrian occupation of 50 years later was ended by a popular insurrection (Dec. 5–10th, 1746) which was started by the action of a boy, Battista Perasso. In 1768 Genoa's last remaining colony, Corsica, revolted under Paoli, and the Genoese sold their rights in the island to France. In 1796 Napoleon entered Genoa, and four years later the city was beleaguered by the Austrians on land and the English at sea; but Masséna's heroic defence was relieved by the French victory of Marengo. The Ligurian Republic, formed in 1802, soon became a French province, but in 1815 Genoa was joined to Piedmont by the treaty of Vienna, and speedily developed into a stronghold of the Risorgimento, with

Mazzini as the leading spirit, abetted by Garibaldi, the brothers Ruffini and their heroic mother, the soldier patriot Nino Bixio (1821–73), and Goffredo Mameli (1827–49) the warrior poet. The ill-fated expedition of Pisacane and Nicotera (June, 1857) set forth from Genoa, and it was in Genoa that Garibaldi planned his daredevil expedition with the 'Thousand,' who set sail on 5th May, 1860, from the rock of Quarto, just outside the town. Genoa, especially the old town, was damaged by Allied air and sea bombardment in the Second World War.

Among the most famous natives of Genoa are Christopher Columbus (1447–1506), the navigator; Nicolò Paganini (1748–1840), the violinist and composer; and Giuseppe Mazzini (1805–72), the ideologist of the Risorgimento.

Art. The architecture of medieval Genoa is characterised by the black-and-white striped façades of the older churches and other buildings; and the earliest sculpture came from the workshops of the Pisani and the Comacini. The Renaissance brought the work of Galeazzo Alessi, the Perugian architect, while the 16th cent. sculpture of the Gaggini was followed by the work of the Carlone and the disciples of Bernini. The Genoese school of painting is said to derive from the Florentine Pierino del Vaga, who was commissioned to decorate the Palazzo Doria in 1527. Luca Cambiaso, Lazzaro Calvi, and G. B. Castello are the most illustrious names of the 16th cent., followed in the 17th cent. by Bernardo Strozzi ('il Prete Genovese'), Bernardo and Valerio Castello, G. B. Castiglione, Fiasella, and the Piola brothers, and in the 18th by Magnasco, Baratta, and others. Giulio Monteverde (1837–1917), of Alessándria, was a recent sculptor of repute.

I. Central Genoa

The main thoroughfare leading, under various names, from the *Piazza Principe Station* (B 1) to the central Piazza De Ferrari skirts the brow of the group of hills on which Genoa is built. To the right, below, is the labyrinth of the old town; to the left are the newer quarters on the hillside.

From the Piazza Acquaverde, with its 19th cent. monument to Columbus, the Via Balbi (B 2–C 3) leads downhill towards the centre. This street and its continuations contain many dignified 16th cent. mansions (the best of which are by Galeazzo Alessi), though the narrowness of the roadway detracts from the full effect of their external façades. On the right (No. 10) is the former *Palazzo Reale* (B 2; adm. free 9–2, Sun. 9–12), designed c. 1650 for the Durazzo family by P. F. Cantoni and others. It contains good decorations and paintings of the period and is now occupied by government departments. Opposite, at No. 5, is a 17th cent. palace by Bartolomeo Bianco, occupied by the *University* since 1812. From the imposing inner court a staircase flanked by lions leads to the Aula Magna, in which are statues and reliefs by Giambologna (1579). No. 1, the *Palazzo Durazzo-Pallavicini*, by Bart. Bianco, with a later double loggia, contains a fine collection of paintings, notably by Van Dyck, shown by special permission only. The *Palazzo Balbi-Senárega*, opposite (No. 4), is likewise by Bianco. On the Piazza della Nunziata, beyond, stands the **Santissima Annunziata** (C 3; damaged), a church rebuilt in the 17th cent. by Giac. della Porta and Scorticone. The domed interior is richly adorned with coloured marble and with 17th cent. Genoese paintings.—No. 24 in the square is

the *Palazzo Negrotto Cambiaso* (16th cent.; altered by G. B. Pellegrino; damaged), with frescoes by Tavarone. The continuation of the Via Balbi leads to the Largo della Zecca, in which is the entrance to the *Galleria Garibaldi*, a road-tunnel leading to the Piazza Portello and continued thence by the *Galleria Nino Bixio* to the Piazza Corvetto.

To the right is the VIA CAIROLI (C 3, 4), in which the *Palazzo Balbi* (No 18) by G Petondi, has an imposing staircase between two vestibules on different levels. The Via Cairoli ends in the Piazza della Meridiana with the *Pal. della Meridiana*, an excellent example of plain 16th cent. building.

The VIA GARIBALDI (C, D 4), which leads out of this piazza, is lined with some of the most magnificent of Genoese palaces. The 17th cent ***Palazzo Bianco** (No. 13; l., damaged, still closed 1952), so named because of its colour, is by Orsolino and Ponzello, and contains artistic and historical collections (adm. normally weekdays 10–12, 2–5, 50 l.; Sun. 10–12, free) The new arrangement is likely to be as follows, with slight modifications.—The GROUND FLOOR contains the G. B. Frugone Collection of Modern Art.—On the FIRST FLOOR is the Picture Gallery Furniture and fittings of the 17–18th cent decorate the rooms —The HALL contains Chinese vases, Flemish tapestries, and Dutch 16th cent. paintings; *Gerard David*, Two Madonnas (one with St. Maur), St. Jerome, Crucifixion, *Pieter Aertszen*, Cook; *Barnaba da Modena*, Madonna and two saints—ROOM 1 (left). *Pontormo*, Portrait; *Palma Vecchio*, Madonna with St. Mary Magdalen; *Jan Massys*, Charity, *Lod. Brea*, Crucifixion, *Filippino Lippi*, Madonna and saints—R. 2. *Jacob Ruisdael*, Landscape; *Rubens*, Venus and Mars, *Jan Steen*, Palm Sunday, Merry-making at an inn; *Teniers the Younger*, Soldiers; *Van Dyck*, The Tribute Money; *A van der Neer*, Landscape; in the centre, *Canova*, St Mary Magdalen.—R. 3. Pall presented to the Cathedral by the Emperor Michael Palæologus (1261); *Zurbaran*, St. Euphemia, Viaticum of St. Bonaventura, St. Ursula; *Murillo*, Flight into Egypt; *Monteverde*, Portrait of the artist (bronze), Jenner vaccinating his son.—R. 4. *Moretto*, Madonna; *Veronese*, Crucifixion.—R. 5. Frescoes by *Luca Cambiaso*.

The remaining rooms of the picture gallery contains less important paintings, including works by *Bernardo Strozzi*, *G. B. Castiglione*, *Dom. Piola*, and *G. A. Carlone*.

Almost opposite the Palazzo Bianco is the ***Palazzo Rosso** (C 4; damaged, reopened 1950), likewise named from its colour, a magnificent 17th cent. building by P A. Corradi, bequeathed to the city by the Duchess of Galliera in 1874. It contains on the third floor a PICTURE GALLERY (adm. weekdays, exc. Tues., 10–12 and 2–5; 50 *l.*; Sun. morn., free). The

ceilings are frescoed by *G. A. Carlone, De Ferrari, Dom. Piola,* and *Dom. Parodi*; the perspective views are by the *Haffners.* Among the principal pictures are:—ROOM OF THE LIBERAL ARTS. *Rigaud,* 1. G. F. Brignole, 2. Bettina Raggi Brignole.—ROOM OF THE TEST OF YOUTH. 3. *Simbaldo Scorza,* Noah after the Flood; *B. Strozzi,* 5. Charity, *7. Cook.—PHAETON ROOM. 2. *Valerio Castello,* Rape of the Sabines; 7. *Piola,* Chariot of the sun.—SPRING ROOM. *Paris Bordone,* 1. Lady, 16. Nobleman; *4. *Moretto,* The Naturalist (so-called; 1533); 3. *Dürer,* Portrait of a youth (1506); *Van Dyck,* 5. Antonio Giuilo Brignole on horseback, 9. Frederick Henry, Prince of Orange, 10. Father and son, *14. Paolina Adorno Brignole, 18. Jesus bearing the Cross; *Bern. Strozzi,* 13 Shepherd piping.—SUMMER ROOM. Mirror frame by *Filippo Parodi*; *Guercino,* 1. Suicide of Cato, 9. Christ and the merchants; 2. *Mattia Preti,* Clorinda delivering Olindo and Sophronia (' Gerusalemme Liberata '); 4, 6. *Hendrik Avercamp,* Skaters; 14. *Mattia Preti,* Raising of Lazarus; *Strozzi,* 16. St. Paul, 20. Madonna; 15. *Guido Reni,* St. Sebastian.—AUTUMN ROOM. 1. *Tintoretto,* Philosopher; *2. *Bonifazio dei Pitati,* Adoration of the Magi; 13. *Guido Reni,* St. Mark; 8. *Guercino,* Virgin and saints; 9. *Strozzi,* St. Francis; 11. *Bern. Licinio,* Francesco Filetto; 14. *Leandro Bassano,* Portrait of a man.—WINTER ROOM. 1. *Veronese,* Judith; 2. *Moretto,* The prisoner's consolation; *Paris Bordone,* 4, 9. Portraits. 12. Holy Family and saints, 7. *Neapolitan School,* The Philosopher; 11. *Strozzi,* Madonna with St. John; 16. *Pellegro Piola,* Holy Family.—ROOM OF THE LIFE OF MAN. 1, 3, 10, 13. *G. C. Procaccini,* Apostles; *Van Dyck,* 2. Genoese patrician, *12. Geronima Brignole; 8. *Veronese,* Lady.

The fourth floor is occupied by the sumptuously painted *Private Apartments* of the Brignole Sale family, which are shown on request (gratuity to guide). They contain patents of nobility, signed by Napoleon, awarded to members of the family, and other family souvenirs.

Immediately beyond the Palazzo Rosso, on the left, is the **Palazzo Municipale** (C 4; open daily, 10–4), formerly the *Palazzo Doria-Tursi,* by Lurago (1564), with loggie of 1593.

A vestibule with classical frescoes leads to the magnificent **Courtyard,* adorned with busts of notable Italians. In the *Sala della Giunta* is preserved a bronze tablet inscribed with a decree (117 B.C.) delimiting the boundary between the Genuates and the Veturii, also three letters from Columbus. Other rooms contain Flemish and Mortlake tapestries, and frescoes by Barabino.

Most of the other mansions in this street must be admired from the outside, and many of them were damaged in air-raids; notable among them are the late 16th cent. *Palazzo Serra* (No. 12) and *Palazzo Adorno* (Nos. 8–10); the *Palazzo Podestà* (No. 7), by G. B. Castello (1563); the *Palazzo Spinola* (No. 5), now a bank, with a fine 16th cent. courtyard; the *Palazzo Doria* (No. 6); the *Palazzo Cataldi* (No. 4), by

G. B. Castello or Alessi (1560). The *Palazzo Parodi* (No. 3) is by Alessi (1567), with a portal by Taddeo Carlone (1580); No. 2, the *Palazzo Gambaro*, is by Ponzello, with a doorway by Orsolino; No. 1, the *Palazzo Cambiaso*, is attributed to Alessi.—The irregular Piazza Fontane Marose has several 15–16th cent. mansions (*Palazzi Pallavicini*, No. 2; *Negrone*, No. 4; and *Della Casa*, 10 Salita Santa Caterina).

To the left is the Piazza Portello, with a lift ascending to the Castelletto and a funicular railway for the Corso Magenta.

Following the Via XXV Aprile S. we reach the Piazza De Ferrari (C 5), the busiest square in Genoa, with the *Teatro Comunale dell'Opera*, the *Academy of Fine Arts*, and (l.) the the *Exchange*. The theatre, formerly the *Carlo Felice*, built in 1828 and one of the largest in Italy, was burnt down in 1943. In front is an equestrian monument to Garibaldi by Aug. Rivalta (1893). On the right is the side of the Doge's Palace, at the farther end the palazzo of the Società Italia (United Steamer Lines). From the square issue the Via Roma (N.E.) and the Via Venti Settembre (S.E.).

In the palazzo of the Ligurian Academy of Fine Arts were the *Biblioteca Berio* with over 100,000 vols., half of which were burnt in a fire caused by incendiary bombs; the rooms of the *Academy* (temporarily moved to the Pal. Rosso), with some interesting paintings, including a Madonna by Pierino del Vaga and several works by Strozzi; and, on the 2nd floor, the *Museo Chiossone* (destroyed), a large collection of objects from China and Japan.

Behind the offices of the Società Italia is the church of **Sant'Ambrogio** (C 5, 6), rebuilt in the baroque style in 1589 by Pellegrino Tibaldi and Giuseppe Valeriani; the façade was added in 1639. In the sumptuous polychrome interior the pictures are unusually well seen. These include an Assumption, by *Guido Reni* (3rd chapel on the right); a Circumcision (1608; high altar), and St. Ignatius curing the sick (1620; 3rd chapel on the left), both by *Rubens*.—Surrounding the adjoining Piazza Matteotti is the **Palazzo Ducale** (B, C 5), the former residence of the Doges, now occupied by the Law Courts. The present building (damaged in air-raids) dates mainly from the restorations of the late 17th and late 18th cent., but some 13th cent. work is visible at the back (see below).

A little farther on stands the ***Cathedral** (*San Lorenzo*; B 5), originally a Romanesque building (12th cent.) but modified in the 13–14th cent. and during the Renaissance. On the S. side of the church are a 15th cent. Grimaldi tomb and other medieval sculptures, and the Romanesque portal of *San Gottardo*. The façade, approached by a flight of steps between two lions by Rubatto, is adorned with bands of particoloured marble: the three W. doorways approximate to the French Gothic style. The *Campanile* was completed

in 1522; the sundial at the corner is locally called 'L'Arrotino,' i.e. 'The Knifegrinder.' On the N. side are Roman sarcophagi and the 12th cent. portal of *San Giovanni*.

The INTERIOR is plain and severe, with Corinthian columns. The nave roof was raised in 1550, and the cupola, by Alessi, added in 1567. The pulpit (16th cent.) is by *P. della Scala*, of Carona. In the S. Aisle are (3rd altar) the Virgin with saints, by *Luca Cambiaso*, and, to the right of the high altar, the *Vision of St. Sebastian (covered), by *Fed. Barocci* (1595). The stalls in the apse date from 1514–64. In the Lercari Chapel, to the left of the high altar, are wall and ceiling paintings by *Cambiaso* and *Bern. Castello*. The great *CHAPEL OF ST JOHN THE BAPTIST, beyond the organ, has a richly decorated front by 15th cent. sculptors from Bissone (Lugano). The interior (ladies not admitted) is decorated with precious marble and designs by *Giov. De Aria*, and with statues of Old Testament characters by *Matteo Civitali*, and of John the Baptist and the Virgin by *And. Sansovino* (1504). Above the modern altar is a baldacchino (1532) by *Da Corte* and *Della Porta*. The 13th cent. sarcophagus, on the left, formerly held relics of the saint. In the adjoining chapel are the tombs of Giorgio Fieschi, by *Giov. Gaggini* (c. 1470), and of Luca Fieschi (d. 1336), in the manner of *Giov. Pisano*.

The sacristy, on the N. side of the church (another entrance is at No 21 Via T. Reggio) contains the *TREASURY (no adm at present). Here are a crystal dish said to have been used at the Last Supper, and brought from Cæsarea by Guglielmo Embriaco (1101); the Byzantine cross of St. Zachary; a chalcedony dish with the head of John the Baptist in enamel; the cope of Pope Gelasius (1118); and many precious silver ornaments and reliquaries.

II. THE OLD TOWN AND THE HARBOUR

The Old Town, lying between the harbour, the Via Garibaldi, and the Via XXV Aprile, with its narrow lanes or 'carugi,' some of which are less than 10 ft. wide, and its lofty houses, is, although damaged by bombs, still perhaps the most interesting quarter of Genoa, and a walk through its narrow alleys gives an excellent insight into Genoese life. Many of the houses have charming little loggie and gateways in white marble or black stone bearing the symbol of St. George, patron of the city; some of the doors are bound with iron worked into the shape of a fleur-de-lys. The two itineraries given below include most of the points of interest.

From opposite the W. end of the cathedral we plunge into the narrow Via Chiabrera (B 5), No. 6 in which is the old ***Palazzo Giustiniani***; in the portico are busts and reliefs. From the Via San Bernardo, on the right, the Vico dei Giustiniani leads to the left to the Piazza Embriaci (B 5),

No. 5 in which, the *Casa degli Embriaci*, has a 16th cent. Doric portal. The steep Salita della Torre degli Embriaci, passing a high tower, ascends to **Santa Maria di Castello** (A 5), a Romanesque church with 15th cent. Gothic additions, well restored. It occupies the site of the Roman castrum and preserves some Roman columns.

In the S. aisle is a painting of The Elect, by *Lod. Brea* (2nd chapel), and beside the sacristy door is a sculptured stoup by *Giov. Gaggini*. From the sacristy we may enter the little cloister, which has 15th cent. vault-paintings and a German triptych of 1451

We now follow the Salita Santa Maria di Castello and the Via Santa Croce S.E. to reach the ruins of the church of *San Salvatore* (1141, destroyed 1942) in the large Piazza Sarzano. Thence we take the Stradone Sant'Agostino, passing (r.) the Gothic church of **Sant'Agostino** (B 6), built in 1260, with a fine campanile. It now houses the *Museum of Ligurian Architecture* (closed during re-arrangement), a collection of sculptures, capitals, mural paintings, etc., from demolished churches in Genoa and the neighbourhood. The Stradone ends beside **San Donato** (B 6; under restoration), a fine 13th cent. church with a splendid polygonal campanile and a good doorway. The beautiful interior contains an *Adoration of the Magi, by Josse van Cleve (l. of the high altar). Beyond San Donato, the Via San Bernardo leads to the left, with several fine doorways and a good courtyard at No. 19 (*Palazzo Schiaffino*), but we take the Salita Pollaiuoli and turn to the left along the Via di Canneto il Lungo, another long lane with many fine doorways (at No. 23, remains of the *Palazzo Fieschi*). The Via di Canneto il Curto (l.) leads past the Piazzetta Stella (doorway at No. 5) to the Piazza San Giorgio. Passing thence between the two small churches of *San Giorgio* and *San Torpete* (B 5), we reach the Piazza Grillo Cattaneo, at No. 6 in which is a splendid portal by Tamagnino. Thence the Vico dietro il Coro leads to *Santi Cosma e Damiano*, an 11th cent. church with traces of an earlier building (roof damaged). Retracing our steps to San Giorgio (see above) we may follow the Via Canneto il Curto or any parallel street back to the Via San Lorenzo.

A second itinerary through the old town starts between the Palazzo Ducale and the cathedral, following the Via T. Reggio. In this street is (r.) the old *Palazzo Comunale* with the *Torre del Popolo* (1307), now incorporated in the Ducal Palace. Farther on in the street are the 15th cent. *Palazzetto Criminale* (now the City Archives) and (No. 12) the *Cloister of San Lorenzo*. Returning a few yards we follow the Salita dell' Arcivescovado, which leads to the Piazza San Matteo, with **San Matteo** (C 5), the ancient church of the Doria family. Built in 1125 and remodelled in 1278, it has a striped black

and white Gothic façade with inscriptions recounting the glorious deeds of the Dorias.

The Gothic interior (1543) contains sculptures by *Montorsoli* and *Silvio Cosini*, and paintings by *G. B. Castello* and *Cambiaso*. The sword above the high altar was presented by Pope Paul III (Alexander Farnese) to Andrea Doria, whose tomb by Montorsoli is in the crypt (apply to the sacristan). An archway on the left of the church leads to the cloister (1308–10) by *Marco Veneto*.

The little piazza is surrounded by mansions of the Doria family: No. 15 is the *Casa di Lamba Doria* (damaged); No. 17 the *Casa di Andrea Doria*, presented to the famous admiral by his native city in 1528 (inscription); No 14, the *Casa di Brancaleone Doria*, has a magnificent portal by Giov. Gaggini. Following the Via Chiossone (C 5), No. 1 in which is another Doria house with a portal by Pace Gaggini, we take the ancient Vico della Casana, to the left, and the Via Luccoli (left again), passing many fashionable shops, cross the Piazza Soziglia, and reach the Piazza Campetto (C 5). The *Palazzo del Melagrano* (No. 2 in this square) has a statue of Hercules by Parodi in its courtyard; No. 8 is the *Palazzo Imperiale* (1560), a sumptuous building by G. B. Castello, with a painted façade by Semini. In the crooked Via degli Orefici (B 4–C 5) No. 8 has a painting on slate (Madonna and St. Eligius, patron of goldsmiths) by Pellegro Piola (1640), No. 9 a marble relief of the Magi by Elia Gaggini, and No. 7 a portal carved with the Labours of Hercules by Della Porta. In the Piazza Banchi, at the end of the street, is the *Loggia dei Banchi*, designed by Alessi (1570–95), with a façade of 1825, now occupied by the Industrial Exchange. The damaged church of *San Pietro di Banchi*, approached by steps, was designed by Lurago (1581). In the Via Ponte Reale, leading hence to the quays, is the house where Daniel O'Connell died in 1847.

Opposite the end of the Piazza Campetto (see above) a passage brings us to **Santa Maria delle Vigne** (C 4), a baroque church replacing a Romanesque structure of 980. Parts of the old building are to be seen on the left side, including fragments of the cloister, the nave wall, and the five-spired campanile (13th cent.). From the piazza in front the Vico dei Greci leads W. to the Vico delle Mele, with many interesting houses: No. 16 (red) has a black stone relief of St. John the Baptist; No. 6, the remains of the *Palazzo Serra*, has an imposing portal and a Gothic outside stair; at No. 11 is a fine sopraporta of St. George by Gaggini; Nos. 13 (partly destroyed) and 8 are likewise noteworthy. Following the Vico Spinola (C 4) we cross the Vico Torre San Luca (No. 1 on the left is the 13th cent. *Casa Spinola*, adorned with bosses). Taking the Via della Posta Vecchia to the left we note many noble portals, especially at No. 16 (1531). The Vico della Scienza leads into the Piazza di Pellicceria (Nos. 1 and 3 are

palaces of the Spinolas), whence the Vico del Pelo brings us to the picturesque Via della Maddalena. On the right is the church of **Santa Maria Maddalena** (C 4), rebuilt in 1688 by Andrea Ceresola, with a richly decorated interior, containing paintings by Bern. Castello, Dom. Piola, and other Genoese masters. Returning down the Via della Maddalena we should note the portals of Nos. 14 and 39 (red), the courtyard of No. 29 (the house of Simone Boccanegra), and the tabernacle at No. 34. We emerge in the VIA SAN LUCA (B, C 4), the main street of the city in the Middle Ages, when it was the principal place of residence of the great Genoese families The church of *San Luca*, to the left, has an interior decorated by Dom. Piola. In the other direction is **San Siro** (C 4, damaged), a church rebuilt in the baroque style by And. Ceresola (1575), with a façade of 1820. The nave and apse are frescoed by *G. B. Carlone* and in the 5th chapel on the N side is a Presepio by *Pomarancio*. From the other side of the Via San Luca the Vico dell'Agnello leads viâ the Piazza dell'Agnello (No. 6 in which is a 13th cent mansion with a fine 16th cent. portal and windows, and frescoes by Laz. Calvi) to the little church of *San Pancrazio* (B, C 4). Thence the Vico San Pancrazio (r.) brings us to the Piazza di Fossatello, beyond which is the Via Lomellini (C 3), with fine portals at Nos. 5 and 12. No 13, the **Casa Mazzini** (adm. free, weekdays 10–12, 2–5), the birthplace of Giuseppe Mazzini (1805–72), contains the Museum of the Risorgimento. On the left is *San Filippo Neri* (C 3), a 17th cent. baroque church, with paintings by Franceschini and Dom. Piola

Returning to the Piazza Fossatello we follow the Via del Campo (portals at Nos. 1, 9, and 13), which ends at the Gothic arch of the *Porta dei Vacca* (1155). Hence the Via di Prè (B 2, 3) leads behind the Palazzo Reale to the dark church of *San Giovanni di Prè* (B 2), with a fine five-spired campanile.

From San Giovanni the Salita San Giovanni ascends to the Piazza Acquaverde and the station; below the church the Piazza Commenda affords access to the **Harbour**. A wall separates the main quay from the wharves and landing stages, and visitors are not admitted without a pass from the Ufficio di Pubblica Sicurezza at the Stazione Marittima (Ponte dei Mille).

The old mole (Molo Vecchio, A 4) was begun in 1257 by the Cistercian friars Oliviero and Filippo, and new works were undertaken in the 16–18th century. An important extension of the harbour (1876–88) was due to the generous donation of 20 million lire by De Ferrari, Duke of Galliera. The Bacino Lanterna and Bacino Sampierdarena unite Genoa with Sampierdarena (Rte. 5) The harbour now occupies c. 1300 acres, of which two-thirds are water. It is principally important for its import trade in coal, grain, and cotton. At the end of the Second World War it was full of mines and sunken ships, and most of the derricks and docks were badly damaged, but the efficiency of the port has now been mainly re-established.

The Via Gramsci (A, B 1) ascends to the Piazza Principe, with a monument to

Galliera, and the main approach to the *Stazione Marittima* (A 2), beyond which is the **Palazzo Doria Pamphily** (A 1), built in 1521–29 for Andrea Doria by *Montorsoli*. Charles V and Napoleon were entertained here, likewise the composer Verdi in his declining years. The garden was devastated in the War and is not open at present; in the vestibule are stuccoes by *Luzio Romano* and *Guglielmo della Porta*, and here and in many of the rooms are frescoes by *Perino del Vaga*.

Energetic visitors may reach the N. side of the harbour by following the Via Milano (tram) and the Via G. Fantuzzi to the **Lanterna**, a lighthouse built in 1543, which is the characteristic feature of the seaboard of Genoa. From the summit (375 steps; gratuity), 380 ft. above the sea, we may enjoy a *View of the coast (best at sunset) from the cape of Portofino, on the E., to Cape Mele and the Maritime Alps, on the W.

In the other direction the Via Gramsci passes the Custom House, the Harbourmaster's Office, and many warehouses, and is continued by the arcaded Via Sottoripa which ends at the Piazza Caricamento, with a statue of Raff. Rubattino (1809–72), the shipowner who, against his will, supplied two vessels for Garibaldi's expedition. Here also stands the Gothic ***Palazzo di San Giorgio** (B 4), begun in 1260 and extended in 1521. The modern frescoes on the seaward side, replacing the original work by Tavarone (c. 1600), are hardly visible.

Originally the palace of the Capitani del Popolo, it became in 1408 the seat of the famous Banco di San Giorgio. It is now occupied by the Harbour Board, incorporated in 1903. Within is a typical courtyard with staircases restored in the 13th cent. style. The *Salone dei Capitani del Popolo* and the Salone delle Compere are interesting (for adm. apply to the keeper).

From behind the Palazzo we follow long Piazza Raibetta and the Via Filippo Turati to reach the Piazza Cavour (A 4), at the foot of the *Old Mole* (see above), on which is the imposing *Porta Siberia* (by Alessi; 1559). On the right in the Via Cavour is the new *Mercato del Pesce* (A 5), a building in the modern style by Mario Braccialini. Thence the Corso Maurizio Quadro, continued by the Corso Aurelio Saffi, gradually ascends, passing (r.) the graving docks and (l.) the large buildings of the Confederazione della Gente di Mare e dell'Aria and the Fire Station, to the Via Rivoli (A 7), commanding a fine view of the harbour. Thence to the new quarters of the town, see below.

III. Eastern and Northern Genoa

From the Piazza De Ferrari the wide and lively Via Venti Settembre (C 6–E 7) and the short but broad Via Dante run S.E. Between them are the large Exchange and Post Office buildings. On the right, in the Via Dante, is a little garden with the reconstructed 12th cent. *Cloister of Sant' Andrea*, brought from a demolished convent. Just beyond it is the so-called *House of Domenico Colombo*, in which his son Christopher Columbus is said to have spent his early days. Above rises the massive **Porta Soprana** (C 6), a massive

gateway of 1155. A tunnel (Galleria Colombo) connects the Via Dante with the new S.E quarters.

The Piazza Dante, with a skyscraper of 1940, leads into the Via Fieschi, which ascends above a rebuilt quarter to the high-lying and coldly classical church of *Santa Maria di Carignano* (B 7), begun by Alessi in 1552 From behind the church the Via Rivoli goes on to the Corso A Saffi and the harbour (see above).

We now follow the arcaded Via Venti Settembre as far as the *Ponte Monumentale* (D 6, 7) which carries the Corso Andrea Podestà, and alongside which is a passenger-lift.

The Via Venti Settembre beyond the bridge passes the 18–19th cent. church of *Santa Maria della Consolazione* (D 7), which contains a Madonna ascribed to Luca della Robbia (S side), and in the choir a Descent from the Cross, in monochrome, by Pierino del Vaga Farther on is a large open space with the gardens of the Piazza Verdi on the left (leading to the Brignole station) and the Piazza della Vittoria on the right. In the centre of the latter is the *War Memorial* (1931), a triumphal arch by Marcello Piacentini; on the right of the square at 9 Via Brigata Liguria, is the *Natural History Museum* (adm Tues., Wed., and Sat., Sept June, 2–5, 20 l , Thurs and Sun free)

The Corso Buenos Aires, the continuation of the Via Venti Settembre (tram 43), leads to the Piazza Tommaseo, in which is a monument to Gen. Manuel Belgrano (1770–1820), the liberator of the Argentine Republic, by Arnaldo Zocchi (1927). Thence the tramway goes on past the *Palazzo Saluzzo*, where Byron lived in 1822, and the 14th cent church of *San Francesco d'Albaro*, to the **Lido d'Albaro** (*Hot. Nettuno*, L 650, D 600 l.), the bathing-beach of Genoa, with cafés-concerts, etc. Dickens lived at the Villa Bellavista here in 1844 before moving into Genoa (see p 65) The return may be made along the sea-front (Corso Italia) past the little 13th cent. church of *San Giuliano d'Albaro*

Beside the Ponte Monumentale a long flight of steps ascends to the old church of **Santo Stefano** (D 6), with its particoloured portico of the 13–14th century It contains a late 15th cent. choir-gallery by *Donato Benti* and *Bened. da Rovezzano*, but the paintings have been removed to the adjoining new church, notably a martyrdom of St. Stephen, by *Giulio Romano* (S. transept). Both old and new churches are seriously damaged We ascend to the upper corso, here called Viale Quattro Novembre, and follow it to the left. On the right are the *Acquasola Gardens* (D, E 6) with fine trees, on the left *Santa Caterina e SS. Annunziata di Portoria*, a church containing paintings by Luca Cambiaso, Laz Calvi, and G. B. Castello. We descend to the PIAZZA CORVETTO (D 5), an important tramway-centre, connected by tunnel with the Piazza Portello. The Victor Emmanuel monument in the centre is by Barzaghi (1886). In front is the *Pal. della Prefettura*, occupying the 16th cent. Palazzo Spinola. To the left the Via Roma, with the parallel Galleria Mazzini, leads back to the Piazza De Ferrari.

The Via San Giuseppe, at the beginning of the Galleria, on the left, leads to *San Camillo* (D 5, 6), a church interesting for its typical 18th cent. interior with frescoes by G and L De Ferrari.

Behind the Mazzini monument (by Costa, 1882), with its flight of steps, is the hillside garden of the VILLETTA DI NEGRO (D 4, 5), with busts of famous citizens. In the villa

at the top of the hill, partly destroyed by bombing, it is planned to reinstal the *Museum of Ligurian Ethnography.*

At the Piazza Corvetto we may begin the tour of the avenues known as the *CIRCONVALLAZIONE A MONTE, a thoroughfare over 2½ m. long (trolley-bus 83), commanding a grand view of the city with its gardens and its brightly-coloured buildings. We approach the Circonvallazione by the Via Assarotti, passing the sumptuous modern church (1856–73) of the *Immacolata* (E 5).

The Circonvallazione can be approached also by the funicular railway from the Piazza del Portello (D 4), by the lifts to the Castelletto, by the funicular from the Piazza Largo della Zecca (C 3) to San Nicolò (A 1), or by the lift from the Piazza Acquaverde to Montegalletto (C 1)

The Via Assarotti ends at the Piazza Manin. We turn to the left along to Corso Carlo Armellini, passing the church of *San Bartolomeo degli Armeni*, founded by refugee monks from Armenia in 1308, but completely rebuilt. On the right of the Corso Solferino is the *Villa Gruber*, incorporating a medieval tower. At the end of the Corso Paganini is the *Spianata Castelletto* (view, lifts, see above), whence the Corso Carbonara (l.) leads down to the huge *Hospice* (Albergo dei Poveri; D 2), with a frescoed façade by G. B. Carlone.

Santa Maria del Carmine (C 3), below the hospice, preserves some remains of the original 14th cent. church on this site.

From the Spianata the long Corso Firenze bends round the mock-antique Castel Micheli and reaches the church of *San Nicolò* (E 1; damaged; funicular, see above), with a good interior (1559) and two paintings by G. A. Carlone.

The funicular railway goes on up to *Castellàccio* or *Righi* (990 ft.); the splendid *View (best at sunset) is obtained either from the terrace of one of the restaurants on the left of the road, or from a point c. 7 min up the road towards the fort of Castellàccio and the Parco del Peralto.

The Corso Firenze is continued by the Corso Ugo Bassi, which passes (l.) the magnificent *Castello D'Albertis* (C 1; heavily damaged), a reconstruction of a medieval Ligurian castle. The mansion contained naval and ethnographical collections bequeathed to the city by Captain E. D'Albertis in 1932, part of which were saved. The adjoining lift from Montegalletto (see above) avoids the steep descent viâ Sant'Ugo.

The Via Ambr. Spinola (tram 29 from the Central Station) ascends from the Corso Ugo Bassi to the Via Napoli, above which is the *Santuario d'Oregina* (1635), dedicated to Our Lady of Loreto. The church, which commands a fine view, is the object of a patriotic pilgrimage on Dec 10th in memory of the defeat of the Austrians on that date in 1746.—Farther W. the Via Napoli (see above), crossing the Granarolo funicular, leads to the 14th cent. church of *San Rocco* (damaged) and the 17th cent. basilica of *Gesù e Maria*, both containing 16–17th cent. paintings. From the San Rocco station of the funicular we may either ascend to the upper terminus at *Granarolo* (775 ft.) for the sake of the wide view, or descend to the Piazza Principe (A 1).

The ***Staglieno Cemetery**, or *Camposanto di Staglieno*, in the Bisagno valley 2 m. N.W. of the city, is reached by tramway from the Central Station (No. 21),

from the Banco San Giorgio (No. 31), or the Piazza De Ferrari (Nos. 33, 35).
The cemetery (open daily 8-5) covering nearly 400 acres with its galleries and
gardens, was laid out in 1844-51 and affords an interesting review of Genoese
funerary sculpture during the last century. The conspicuous colossal statue of
Faith, in the middle, is by Sante Varni; and near the upper gallery, in a clump of
trees, is the simple tomb of Mazzini, surrounded by memorials of members of
Garibaldi's 'Thousand.' There is a *British Military Cemetery* from the First and
Second World Wars on the right of the avenue leading N. from the main entrance.

An interesting excursion is by the ELECTRIC RAILWAY from the Piazza Manin (beyond E 5) to Casella (15 m. in 70 min.), through the hills between the Bisagno and Scrivia valleys. *Casella* (Hot. Mario, L. or D. 550 l.), is connected by motor-bus with Busalla on the Genoa–Turin railway (Rte. 6).—The *Santuario di Nostra Signora della Guardia* (2637 ft.; *View), c. 8 m. N.W. of Genoa, is reached by tramway from the station of *Serro*, on the Pontedécimo tramway (No. 7 or 11 from the Banco San Giorgio or Piazza Principe).

From Genoa to *Milan*, see Rte. 16; to *Piacenza*, see Rte. 38; to *Pisa*, see Rte. 8; to *Turin*, see Rte. 6; to *Ventimiglia*, see Rte. 5.

8. FROM GENOA TO PISA AND LEGHORN

ROAD, 135 m. (219 km.).—7 m. *Nervi*.—13 m. *Recco* (for *Camogli*, 1½ m.).—15½ m. *Ruta*.—17 m. *San Lorenzo* (for **Santa Margherita**, 2 m., and **Portofino**, 5 m.).—20 m. (32 km.) **Rapallo**.—28 m. *Chiávari*.—33 m. **Sestri Levante**.—45½ m. *La Baracca* (for *Levanto*, 9½ m.).—58 m. *Borghetto di Vara*.—70 m. (112 km.) **La Spézia**.—81 m. *Sarzana*.—88 m. *Avenza* (for *Carrara*, 3 m.).—93 m. *Massa*.—100 m. *Pietrasanta*.—108 m. (174 km.) **Viaréggio**.—121½ m. (196 km.) **Pisa**.—135 m. (219 km.) **Leghorn**.

RAILWAY, 115 m. (185 km.), in 2¾–4½ hrs.; to *Rapallo*, 18½ m. (30 km.) in 30–45 min.; to *La Spézia*, 56 m. (90 km.) in 1½–2 hrs.; to *Pisa*, 104½ m. (165 km.) in 2½–3½ hrs. Through trains on this route between Paris, Turin, and Rome; also (diverging at Pisa) between Paris, Turin, Florence, and Rome.

The first part of this route traverses the **Riviera di Levante**, a delightful strip of coast with a landscape diversified by olive-groves and villas amid gay gardens. By far the best views are gained from the road, as on the railway numerous tunnels cause frequent interruptions; the railway, however, is able to follow a much more direct course, and between Sestri and La Spézia, where the road runs well inland, it is the only practicable means of access by land to many of the coast villages.

The road leaves Genoa by the Corso Buenos Aires and the eastern suburbs of Albaro and Sturla.—At (4¾ m.) *Quarto dei Mille* a monument marks the starting-point of Garibaldi and his gallant Thousand ('i Mille') on their expedition to Sicily (May 5th, 1860), which ended in the liberation of Italy.—6 m. *Quinto al Mare* (Hot. Lido Parco, L. 700, D. 600, pens. 2200 l.), the W. extension of Nervi.

7 m. (11½ km.) **Nervi** is a favourite winter resort, the terminus of the tramway from Genoa.

Hotels (prices lower in summer). **Vittoria**, **Savoia-Beeler**, R. 1400, L. 1250, D. 1150, pens. 3800 l., both near the station; **Miramare**, R. 1200, L. or D. 850, pens. 2800 l.; **Nervi**, R. 1200, L. 900, D. 800, pens. 2800 l.; **Internazionale**, L. 800, D. 700, pens. 2600 l.; **Giardino-Riviera**, L. 900, D. 800, pens. 2800 l.; **Villa Regina**, L. 700, D. 600, pens. 2200 l.; **Villa Bonera**, L. 650, D. 550, pens. 2000 l.

Pensions. *Belvedere*, *Esperia*, 2200 l. *Palme-Parco*, 2000 l.; *Bürgi*, 2100 l.

Post Office, 1 Viale Franchini.

Tramway (Nos. 39, 52) to *Genoa* (Pza. De Ferrari).—MOTOR-BUSES to *Genoa* (Pza. De Ferrari and Central Station); to *Sant'Ilario*; and to *Sori*.

The principal attractions of Nervi are the *Passeggiata a Mare*, a pleasant walk between the railway and the rock-bound shore; and the **Parco Municipale*, between the station and the centre, formed by the junction of the gardens of the Villa Gropallo and the Villa Serra. In the latter villa is the *Galleria d'Arte Moderna* (adm. daily except Mon., 10–12, 2–5; 5 l.; Sun. 10–12, free), a large collection of modern Italian art. The village of *Sant'Ilario* (Pens. Sole, 2200 l.), 1¾ m. inland, commands fine views.

The little seaside resorts which follow enjoy good views of the Portofino peninsula.—8½ m. *Bogliasco* (Pens. Bristol Vittoria, 2100 l.; Casablanca, 2200 l.).—9½ m. *Pieve Ligure* (Hot. Villa Regina, L. 650, D. 550, pens. 2000 l.).—10¾ m. *Sori* (Pens. Villa de Rondini, English proprietor, with garden and beach).—13 m. *Recco* is an ancient little port, noted for its hardy seamen in the Middle Ages and for clockmaking to-day. To Uscio and Chiávari, see p. 70.—The main road begins to go inland across the base of the Portofino peninsula, but a coast road descends on the right for 1½ m. to *Camogli* (Hot. Pesce d'Oro, L. 650, D. 550 l.), rejoining the main road 4 m. farther on.—15½ m. **Ruta** (920 ft.; Hot. Paradiso, L. 900, D. 800, pens. 2800 l.) beneath which the railway passes in a long tunnel, is a good centre for visiting the W. part of the Portofino peninsula.

A toll-road (30 l. for each person not staying at the Vetta Hotel) leads S. to (1 m.) the **Grand-Hotel Portofino Vetta** (R. 800, L. 550, D. 500, pens. 1800 l.), in a large park beneath the **Monte di Portofino* (2000 ft.). From the summit we command a wonderful view of the Riviera from Alássio to La Spézia, the Apuan (S.E.) and Cottian Alps (W.), and, out at sea, Elba and (in exceptionally clear weather) Corsica. The bridle-path from Ruta to the Monte (1 hr.) leads off beside a tunnel on the Rapallo road opposite the park gate of the hotel, crosses the *Monte di Ruta* (1407 ft.), and descends to a cross-roads, where we take the middle road.—If from the cross-roads we bear to the right we may reach (1 hr.) the *Semaforo Nuovo* (1542 ft.) on a cliff overlooking the sea. If we take the left path and bear to the right at (10 min.) the *Pietre Strette* we descend the steep path to (1¾ hr.) *San Fruttuoso* (Inn), a picturesque little village with the Gothic church and cloister of an abbey founded before the 10th cent., and the grey *Torre dei Doria* (boat hourly from Portofino, twice daily from Santa Margherita and Rapallo, in summer only).—The road keeping straight on from the Pietre Strette brings us to (2 hrs. from Ruta) *Portofino* (see below).

The road to the right at the park gate (see above) descends to (¼ hr.) *San Rocco*, reached also from Camogli (see above), 4 min. beyond which the road forks, the level left branch leading to the Semaforo Nuovo (see above), the right branch descending to (50 min.) *San Nicola*, beyond which is (1¼ hr.) the *Punta della Chiappa* (Inn), where the view is remarkable for the ever-changing colours of the sea. A marble figure of the Virgin carved on the breakwater has been curiously eroded by the waves.

Beyond Ruta the road penetrates a short tunnel. Beyond (17 m.) *San Lorenzo* the road to Santa Margherita descends to the right (2 m.; short cut by path from the village).

Santa Margherita Ligure (10,333 inhab.), on the W. side of the Bay of Rapallo or Golfo Tigullio, is one of the most popular winter resorts of the Riviera, and is visited also for sea-bathing in summer. It is the point of departure for the favourite excursion to Portofino

Hotels (prices lower in May–June and Sept.–Dec.). **Miramare**, on the Portofino road, 80 R from 1200, L. 1200, D. 1100, pens 3500 l., **Imperial**, facing S. above the station, 104 R. from 1000, L. 1200, D. 1100, pens. 3500 l.; **Laurin**, 50 R from 1000, L. 1200, D. 1100, pens. 3500 l., **Eden Guglielmina** (on the Ruta road), R 1200, L. 1200, D. 1100, pens 3500 l., **Regina Elena** (on the Portofino road), **Continental**, L. 900, D 800, pens 2800 l., **Metropole e S. Margherita**, L. 700, D. 650, pens. 2400 l.; **Lido**, L 900, D. 800, pens. 2800 l; **Svizzera**, **Terminus**, L 700, D. 650, pens. 2400 l.

Pensions. *Villa Anita*, 2300 l., *Roma Riviera*, 1800 l.

Post Office, Via Sella, below the station.

Motor-Buses to *Portofino Mare* and *Rapallo* every 20 min.; to *Ruta* several times daily; express service to *Genoa* and *San Remo*, and to *Turin* daily.

The pleasant road along the shore of Santa Margherita leads on S to Portofino. After 1½ m we pass (r.) the monastery of *La Cervara* (ladies not admitted), where Francis I of France was held prisoner after Pavia (1525), and where Gregory XI rested on the return of the papacy from Avignon to Rome (1377). Then, passing a modern castle on a point, we reach (2 m.) the tiny bay of *Paraggi* (Hot. Paraggi, L. 700, D. 650, pens. 2400 l; *Pens Baia*, 2500 l.; bathing), at the mouth of its wooded glen.—3 m. **Portofino** (*Hot Splendid*, above the village, R. 1200, L. 1200, D. 1100, pens 3500 l.; *Piccolo*, *Nazionale*, L 750, D. 700, pens. 2500–2800 l.) is a romantic fishing village situated partly on a small headland, partly in a little bay, with a foreground of sea and a background of trees combining with the gay little houses to make a setting of unequalled beauty. High above the village, towards the Capo, is the little church of *San Giorgio*, which is reputed to contain the relics of St. George, brought by Crusaders from the Holy Land.

The classic excursions are to the *Capo, a walk of ¾ hr. along the shore, and to Portofino Vetta or San Fruttuoso (see above) by the bridle-path viâ Pietre Strette (1½–2 hrs on foot).

The road from Santa Margherita to Rapallo (1¾ m.) passes *San Michele di Pagana*, where the church contains a fine Crucifixion by Van Dyck. Near by is the *Villa Spinola*, where the Italo-Yugoslav Treaty of Rapallo was signed in 1920.

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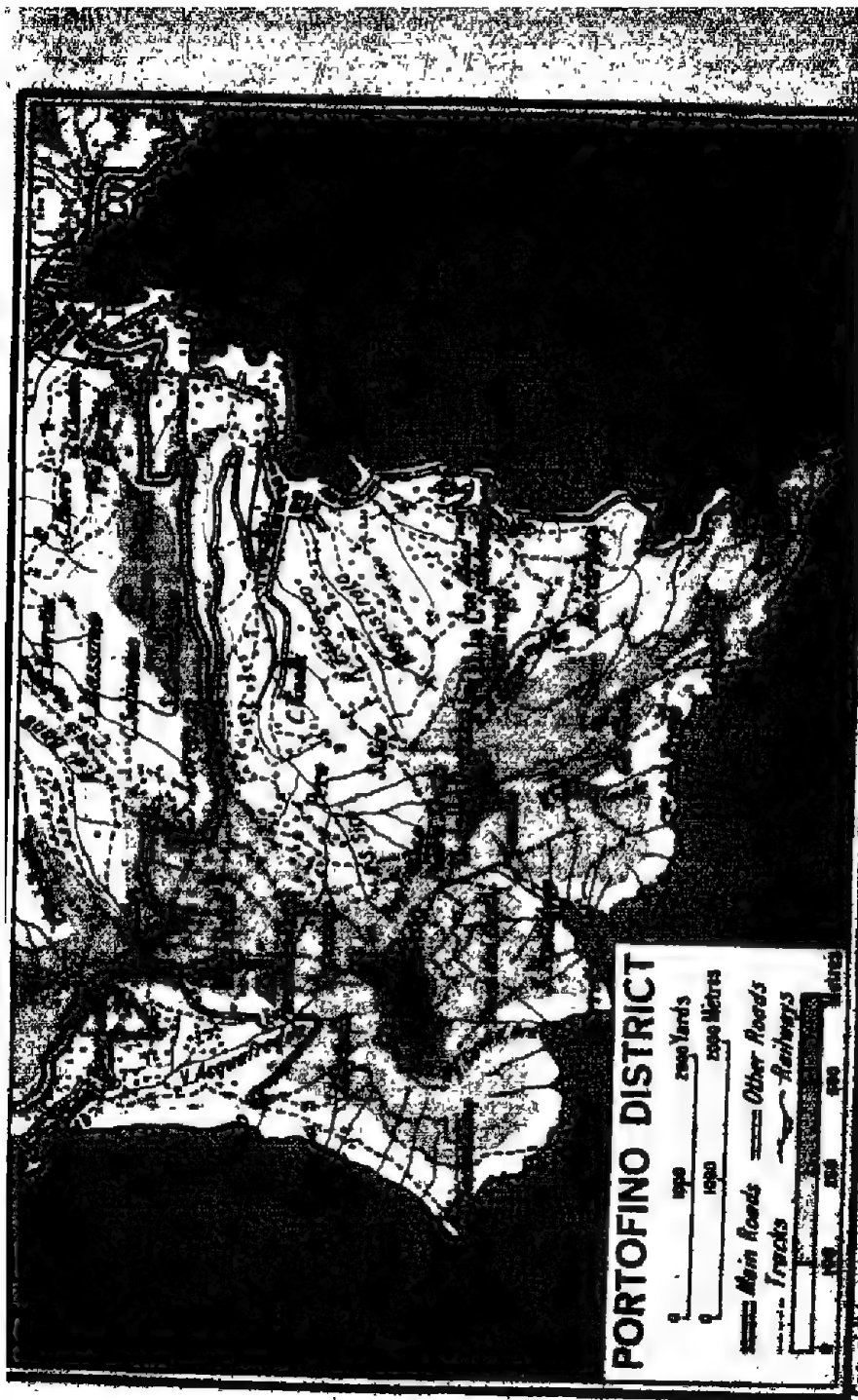
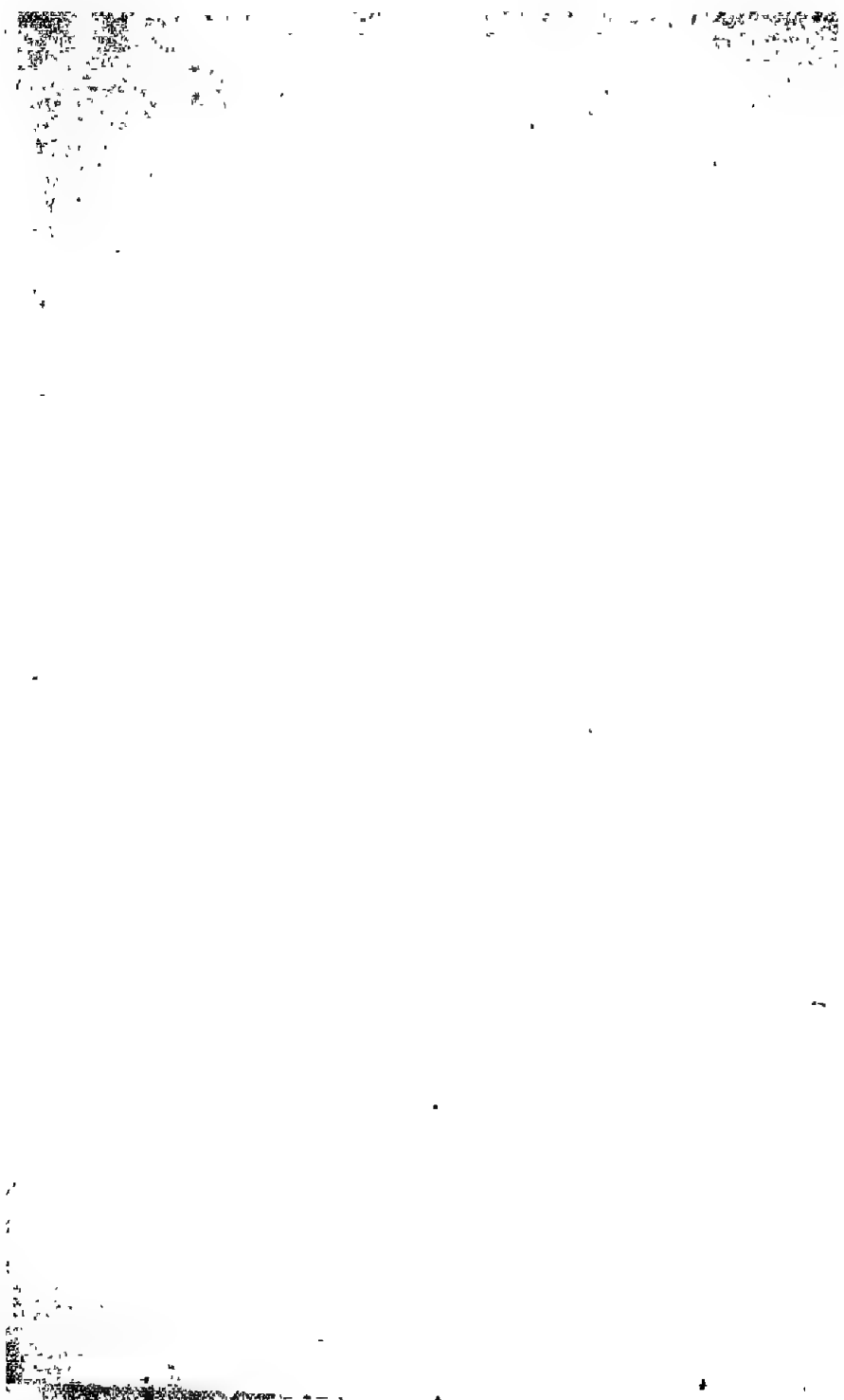
20 m. (32 km.) **RAPALLO** (14,337 inhab.), in a sheltered position at the head of its gulf, is the best known holiday resort on the Riviera di Levante, and is popular both in summer and in winter.

PORTOFINO DISTRICT
0
1000
2000 Yards
0
1000
2000 Metres
Main Roads
Other Roads
Tracks
Railways
S. Massimo

Hotels (prices lower in May–June and Sept.–Dec.). **Excelsior,** on the Santa Margherita road, 150 R. from 800, L. 1200, D. 1100, pens. 3500 l., with large garden and private bathing-beach; **Bristol,** 1¼ m. along the Zoagli road, R. 1200, L. or D. 1000, pens. 3200 l.; **Savoia, Grande Albergo e Europa,** R. 1300, L. 1200, D. 1100, pens. 3500 l.; **Moderno e Reale,** R. 1000, L. 900, D. 800, pens. 2800 l.; **Verdi, Grande Italia, Elisabetta,** R. 800, L. 750, D. 650, pens 2500 l.; **Bel Soggiorno, Riviera Splendido, Rosa Bianca,** L. 750, D. 750, pens. 2500 l.; **Minerva, Marsala,** L. 700, D. 600, pens. 2200 l.

Pensions. *Canali*, 2500 l.; *Villa Serena*, 2000 l.; *Centro*, 1800 l.; and many others.

Post Office, Corso Matteotti.

English Church. *St. George's*, W. of the town; services every Sun.—**English-Speaking Physician,** *Dr. Baccigalupo*, Corso Libertà.

Motor-Buses daily to *Genoa* and *San Remo*, and to *Viaréggio* and *Pisa*; also viâ Chiávari to *Santo Stefano d'Áveto*, frequent services to *Santa Margherita*, to *Ruta*, to *San Maurizio*, and to *Santa Maria del Campo*.

Golf Course (9 holes) at Sant'Anna, N. of the town.—Casino, with concerts, etc, in the garden adjoining the Excelsior Hotel.

The lovely surroundings are the main attraction of Rapallo, the only interesting building in the town being the *Collegiate Church*, in the central Piazza Cavour, which was founded in the 12th century. The principal excursion is that to Santa Margherita and Portofino (see above). A rope railway (1½ m.) and a winding road viâ San Maurizio (5 m.; motor-bus twice daily) ascend inland to the sanctuary of *Montallegro* (Hotel, L. or D. 550 l.), where the 16th cent. church contains frescoes by Nic. Barabino, and, over the high altar, the Byzantine painting of the Dormition of the Virgin, which legend declares was miraculously transported from Dalmatia. The summit of *Monte Rosa* (2230 ft.), ¼ hr. above the church, commands a splendid view.

A good path descends direct to Rapallo; or the walk may be extended to the S.E. viâ *Monte Castello* (2171 ft.), the *Madonnetta* (1440 ft.), and the beautiful pinewoods of *Sant'Andrea* (807 ft) to the *Madonna delle Grazie* (607 ft.), above the road between Zoagli and Chiávari (see below), c. 2¾ hrs. from the sanctuary.—The ruined convent of *Valle Christi* (13–16th cent.) lies above the S. side of the Bogo valley, 1½ m. N.W. of Rapallo; farther up the main valley are the ruined church of *San Tomaso* (1160) and the village of (2½ m.) *Santa Maria del Campo*. The excursion may be prolonged by bridle-path W. to Recco (c. 1¾ hr.) or S W. to Ruta (c. 1½ hr.).

Beyond Rapallo the road zigzags across a series of small valleys; one of the longest bends is now avoided by a tunnel ½ m. long, opened in 1932.—24 m. *Zoagli* (Pens. Miramare, Primavera, 2000 l.) stands at the mouth of a narrow glen.—28 m. (45 km.) **Chiávari** (*Hot. Giardino*, L. 700, D. 650, pens. 2400 l.; *Moderno*, *Negrino*, L. 650, D. 550, pens. 2000 l.; *Miramare*, L. 700, D. 600, pens. 2200 l.; *Monterosa*, L. or D. 450, pens. 1600 l.) is a shipbuilding town (17,734 inhab.), with a quaint old main street and a very fair sandy beach, at the mouth of the Entella. On July 31st each year it holds a 'Palio Marinaro,' a traditional event, part regatta, based on old regional rivalries.

A pleasant road, affording an alternative route to Genoa, runs inland (motor-bus) through the Entella valley viâ *Carasco*, *Cicagna*, and (15 m.) *Gattorna* to (20 m.) the *Colle Caprile* (1658 ft.) and down the seaward slope to (21 m.) *Uscio* (Hot. Posta, L. or D. 600 l.) and (27 m.) *Recco* (see p. 67).—Another road, diverging from the above at Carasco, runs nearly due N. up the Sturla valley to (7½ m.) *Borgonovo* (keep left) and (9½ m.) *Borzonasca* (Hot. Squazza, L. or D. 600 l.), and thence over a pass into the Áveto valley.—28 m. *Rezzoáglio* (Hot. Americano, L. or D. 450 l.) and (33½ m.) *Santo Stefano d'Áveto* (3335 ft.; Hot. Siva, L. 900, D. 800, pens. 3000 l.; Alpino, L. or D. 600 l.), are quiet little summer resorts.

29½ m. *Lavagna* (Hot. Nazionale, Petroli, L. or D. 650 l.; Savoia Miramare, L. or D. 550 l.; Centrale, L. 450, D. 400 l.), separated from Chiávari by the Entella bridge, was the birthplace of Innocent IV (Sinibaldo Fieschi; d. 1254). At San Salvatore, c. ½ hr. up the Entella valley, is the fine early Gothic church which he founded.—31½ m. *Cavi* (Hot. Astoria, R. 1800, L. or D. 1250 l.; Stagnaro, L. or D. 650 l.).—33 m. (53 km.) **Sestri Levante** (16,237 inhab.; *Hot. Dei Castelli*, 75 R. from 1300, L. 1300, D. 1200, pens. 4000 l.; *Grande Albergo Jensch*, 75 R. from 700, L. 750, D. 700, pens. 2400 l.; *Villa Balbi*, 110 R. from 800, L. 900, D. 800, pens. 3000 l.; *Miramare Europa*, L. 750, D. 700, pens. 2400 l.; *Nettuno*, L. 650, D. 550, pens. 2000 l.), delightfully situated at the base of a peninsula known as L'Isola, is a favourite resort in winter and summer. From the Piazza del Porto, with the 17th cent. parish church, a street ascends past the restored Romanesque church of San Nicolò to the Villa Piuma, with a park, at the end of the peninsula (visitors ring; gratuity), containing the ruins of the Genoese *Castello Gualino* (12–15th cent.).

Monte Castello (837 ft.), c. 1 hr. S.E. above the Punta Manara, commands a good view of the coast.

The road from Sestri to (40½ m.) Borgotaro (motor-bus) is an interesting link between Liguria and the Emilian plain. The road runs E. at first, then turns N.—21 m. *Varese Ligure* (Hot. Amici, L. or D. 350 l.), on the Vara, has remains of a castle of the Fieschi.—At (28½ m.) the *Passo di Cento Croci* (3455 ft.; *View) we enter Emilia and begin the descent into the Taro valley.—40½ m. *Borgotaro*, and thence to Berceto and the Spézia–Parma road, see p. 338.

Beyond Sestri the road quits the shore, while the railway follows the coast, though the view is interrupted by a continual succession of tunnels of varying length.—35 m. *Riva-Trigoso* (Hot. Savoia Bardillo, L. 650, D. 600 l., on the shore) has shipbuilding yards. Monte Bianco rises prominently on the left. The road begins to ascend; the railway on the right plunges into a tunnel 3¼ m. long.—From (40½ m.) *Bracco* a road of 3½ m. descends to *Monéglia*, a little seaside town with two old castles, the birthplace of Luca Cambiaso (1527–85), the painter.—Farther on the road ascends to its summit-level of 2035 ft.—45½ m. *La Baracca* is the junction of the road through pine-woods to Lévanto (9½ m. S.).

Lévanto (*Hot. Excelsior*, *Stella d'Italia*, R. 700, L. 650, D. 550, pens. 2000 l.; *Nazionale*, *Europa*, L. or D. 500, pens. 1700 l.), a secluded bathing-resort in a little bay, with lovely gardens and a good sandy beach, preserves remains of its old

walls and has a 13–15th cent. church. It is the only important station on the railway between Sestri and La Spézia.

Lévanto is connected by road with the small bathing resort of *Bonassola*, 4 m. W., and with *Monterosso* (Pens. Cigolini, 1500 l.), 5½ m. E., beyond Monte Ve. Monterosso, which has a good church of 1300, is the first of the five attractive seaside villages called the Cinque Terre, noted for their wine, which until the opening of the railway were scarcely accessible save by sea. The others are *Vernazza*, *Corniglia*, *Manarola*, and *Riomaggiore*, and all have interesting old churches. A railway tunnel 4½ m. long connects Riomaggiore with La Spézia.

The main road leads into the Vara valley at (56 m.) *Borghetto di Vara*, thence ascends a side-valley to the low pass of (67 m.) *La Foce* (790 ft.), which commands a fine prospect of La Spézia and its gulf.

70 m. (112 km.) **LA SPÈZIA**, at the head of its fine gulf, is one of the chief naval ports of Italy. The town itself has few attractions, but it is a good centre for excursions. It suffered some damage in the Second World War.

Hotels, **Palazzo di San Giorgio**, 80 R. from 500, L. 650, D. 600, pens. 2100 l.; **Concordia**, L. or D. 600, pens. 1900 l.; **Moderno Astoria** (meublé), R. 650; **Commercio**, L. 550, D. 500, pens 1700 l.

Post Office, Piazza Verdi.

Tramways. 1. From Via Persio to *Migliarina* (N.E. suburb); 2. Via Persio to *Muggiano* (on the Lérici road); 4. Via Chiodo to *Chiappa* (on the Genoa road); 5. Via Garibaldi to *Cadimare* (on the Portovénere road).—**Motor-Buses** to *Portovénere* frequently; to *Lérici*, *Sarzana*, and *Carrara*, going on to *Massa* once daily; to *Fivizzano*, twice daily.—Steamers from the Public Gardens to Portovénere and to San Terenzo and Lérici.

The Corso Cavour, running N.W. to S.E. through the town, and the Via Chiodo at right angles to it, are the principal streets, with the chief cafés and shops. In the former street is the 15th cent. *Cathedral* (damaged), with a large polychrome terracotta by And. della Robbia, while between the Via Chiodo and the sea-front are pleasant public gardens. At the S.W. end of the Via Chiodo is the entrance to the *Naval Arsenal*, to visit which special permission is usually necessary. A new cathedral for the diocese of Luni is to be built to the N. of the town, overlooking the sea-front.

To the Castellazzo, La Foce, and Biassa, a fine round of 12 m., with splendid views, preferably made on foot. It may be divided into two walks by means of the tramway to Chiappa, on the La Foce road.—The Via dei Colli ascends from the top of the Via Spallanzani above the old castle to the Porta Castellazzo in the town wall. Beyond the gate we follow the road which leads gradually W. to (2½ m.) *La Foce*, on the Genoa road (see above), by which we may return to the town by means of the Chiappa tramway. The walk may be continued by crossing the main road and taking the by-road which ascends S. and passes beneath the summits of *Monte Parodi* (2185 ft.; fine view) and *Monte Verrugoli* (2427 ft.). We descend in curves to (10 m.) *Biassa* (1175 ft.; small restaurants) and thence direct to Pegazzano (tramway terminus) and (12 m.) *La Spézia*.

Portovénere, at the extremity of the S. arm of the gulf, is reached either by steamer from the Public Gardens (¾ hr.), or by motor-bus (35 min.), passing the arsenal. From the tram-terminus at *Cadimare* the road goes on through the olive groves of *Fezzano*, whence we enjoy a good view of the arsenal with its ships and of the N. coast of the gulf with the Apuan Alps. Beyond the *Punta di Pezzino* opens the charming bay called the *Seno delle Grazie*, on the opposite horn of which is the *Lazzaretto* built by the Genoese in the 18th century. After many zigzags

around numerous little capes and bays we at length come in sight of the island of **Palmária**, opposite Portovénere.—8 m. **Portovénere** (*Hot. San Piétro*, L. 550, D. 800, pens. 1800 l.; *Belvedere*, L. or D. 500 l.), the ancient *Portus Veneris*, a dependency of Genoa since 1113, is a charming village built on the sloping shore of the *Bocchetta*, the narrow strait (125 yds. wide) separating the *Isola Palmária* from the mainland. From a little square at the S. end of the village, outside the restored 13th cent. church of *San Piétro*, we enjoy a splendid view of Palmária and the lofty cliffs of the Cinque Terre. In the upper part of the village is the beautiful 12th cent. church of *San Lorenzo* which contains interesting paintings and sculptures. *Byron's Cave*, or the *Grotta Arpaia*, formerly beneath San Pietro, caved in in 1932. It was from here that the poet started his swim across the gulf to San Terenzo to visit Shelley at Lérici (1822). An excursion may be made by boat round the rugged island of *Palmária*, visiting its caves. On the N. point is the old *Torre della Scuola*, built by the Genoese in 1606 and blown up by the English fleet in 1800. The island is noted for the gold-veined black 'portoro' marble. Farther out is the *Isola del Tino*, with remains of an 8th cent. monastery.

Lérici, on the N. shore of the gulf, is reached from La Spézia either by steamer in ½–¾ hr., or by motor-bus in 35 min. The road passes the shipyards of *San Bartolomeo* and *Muggiano* (tramway terminus), and the foundry of *Pertúsola* and, climbing the *Punta di Calandrello*, reaches the beautiful bay of Lérici. The fishing village of (5½ m.) *San Terenzo*, with its castle, is on the nearer shore of the bay; a little farther along, on a small cape, is the Villa Bibolini, formerly *Casa Magni*, the last abode of Shelley (1822), from which he embarked on the fatal sail to Leghorn.—6½ m. **Lérici** (12,217 inhab.; *Hot. Shelley e delle Palme*, L. or D. 500, pens. 1700 l.) is a sea-bathing and winter resort, on the point beyond which is the *Castle* of the 12–16th cent. (adm. 25 l.) which was taken by the Genoese from the Pisans. A road connects Lérici with Sarzana (4½ m.; see below) on the main road into Tuscany.

From La Spézia to *Parma* and to *Reggio Emilia*, see Rte. 38.

From La Spézia the Pisa road traverses the rapidly growing N. suburb of Migliarina and then skirts the wide Magra valley, beyond which rise the Apuan Alps. Joining the road from Lérici, we cross the river.—81 m. **Sarzana** (*Hot. Laurina*, *Stella*, L. or D. 450 l.), an ancient town (13,707 inhab.) and an important railway junction, was from the late 15th cent. the S.E. outpost of the Genoese Republic, and retains its old fort and its town gates. The *Cathedral* (14–15th cent.) contains a painting on panel of the *Crucifixion, by Gulielmus, dating from 1138, the second oldest Italian painting extant. At *Fosdinovo*, 6½ m. N.E., is a magnificent 13th cent. castle of the Malaspina, which Dante is supposed to have visited.—84½ m. *Luni* station.

About 1 m. right are the scanty ruins of the ancient Etruscan and Roman town of *Luni*, which was once important enough to lend its name to the whole district (*Lunigiana*), but which was devastated in the 9–11th cent. by corsairs and by malaria, and at last abandoned.

High up among the Apuan Alps (l.) we see the first of the white marble quarries of Carrara, and we enter Tuscany.—88 m. *Avenza* (Hot. San Marco) is important as the road and railway junction for Carrara, 3 m. N.E. Near the bridge is a battered tower said to have been built by Castracani, tyrant of Lucca.

Carrara (58,031 inhab.; *Carrara*, R. 500 l.; *Garibaldi*, R. 450 l.), world-famous for its white marble, is a flourishing town with a good Romanesque *Duomo* altered in the 13th cent., when the attractive Gothic story was added to its

façade.—The famous *Marble Quarries* in the Apuan Alps, which have been worked for over 2000 years, are well worthy of a visit. By far the best method of reaching them is the Ferrovia Marmifera, a carriage on which is placed at the free disposal of visitors by the quarry companies (on previous application at the office in Carrara; not on Sun.); an alternative way is by motor-bus to Ponte di Vara or Colonnata. It is interesting to follow up this visit by an inspection of the marble-sawing mills and sculpture workshops in the town.

Marina di Carrara (Pens. Camilla, 1800 l.) is a small bathing-beach and marble port 5 m. S.W. of Avenza (electric tramway from Carrara).—*Marina di Massa* (Grand-Hot. Tirreno, L. 700, D. 650, pens. 2300 l.; Italia, L. 700, D. 600, pens. 2200 l.; Milano, pens. 1800 l.; etc.), a larger bathing resort, with the lofty Torre Fiat and other industrial holiday colonies, is 3 m. farther on along the shore.

The main road turns inland to (93 m., 150 km.) **Massa** (41,819 inhab.; *Hot Commercio*, L. 450, D. 400, pens. 1500 l.), a small provincial capital with marble quarries, is pleasantly situated below the Apuan foothills. Massa was from 1442 to 1790 the capital of the Malaspina duchy of Massa-Carrara, and in the Piazza Aranci is the large *Palazzo Ducale* (by Aless. Bergamini), a 17th cent. building with a charming interior loggia. Behind it is the 14–16th cent. *Rocca*, where the earlier Malaspina dukes entertained many distinguished guests. The *Duomo*, founded in the 15th cent., but greatly altered, contains 16th cent. Malaspina tombs.—98½ m. *Querceta* is the junction for the roads to Seravezza (1¾ m. l.) and Forte dei Marmi (2 m. r.), both served by motor-bus.

From *Seravezza*, a small town with a 16th cent cathedral and a town hall built by Duke Cosimo I of Tuscany, a motor-bus goes on to (4 m.) *Pontestazzemese* (Inn), a centre for climbing in the Apuan Alps.

Forte dei Marmi (*Grand-Hotel*, R. 1000, L 1200, D. 1100, pens. 3500 l., May–Sept.; *Principe*, R. 900, L. 1000, D. 950, pens. 3200 l., May–Sept.; *Alcione*, R. 900, L. 1000, D 950, pens. 3200 l., May–Oct, many other hotels and pensions) and its S.E. continuation *Marina di Pietrasanta* (Hot. Eden Park, 2400 l.; Le Focette, 2200 l.; Pens. Tirreno, 2000 l.; Patria, 1600 l.; and many others, usually open May–Sept. only) are very popular bathing resorts, with pleasan pine-woods behind their beaches. A fine esplanade connects them with Marina di Carrara (N.W.) and Viaréggio (S.E.).

100 m **Pietrasanta** (*Hot. Italia*, L. 450 l.; *Ballerini*, L. or D. 450 l) the chief town (21,382 inhab.) of the seaboard district of *Versilia*, has a most attractive old piazza, surrounded by fine buildings. The town was heavily battered in the Second World War during the fighting for the 'Gothic Line.' The *Cathedral* (1330), with a campanile of 1380, contains a pulpit and choir-stalls by Lor. Stagi (1502–6), a font by Donato Benti (1509), and altar-furnishings by Ferd. Tacca (1649). Next door is the 14th cent. church of *Sant'Agostino* (damaged); and opposite is the imposing doorway (1515) of the *Pretura*. Higher up is the 12th cent. *Rocca*.

Valdicastello, 2 m. E., was the birthplace of the poet Giosuè Carducci (1835–1907). Motor-buses connect Pietrasanta with its Marina and with Seravezza and Pontestazzemese (see above).

108 m. (174 km.) **VIARÉGGIO**, the most popular seaside resort (35,594 inhab.) on the W. coast of Italy, is frequented

for its gently shelving beach of fine sand, for the pleasant parks and gardens which surround its hotels, and for the magnificent pine-woods in the neighbourhood

Hotels (mostly closed in Oct.–June; prices highest in July–Aug.) **Principe di Piemonte**, 180 R. from 1200, L. 1250, D. 1150, pens. 3600 l., **Grande Albergo e Reale**, 175 R. from 700, L. 1050, D. 950, pens. 3300 l., **Astor**, L. 1200, D. 1100, pens. 3500 l., open always, **Excelsior**, **Imperiale**, **Mediterraneo**, **Riviera Golf**, **Russia Regina**, L. 750, D. 650, pens. 2500 l., **London**, L. 650, D. 550, pens. 2000 l., and many others

Pensions, *Margherita al Mare*, 2000 l.; *Villa Roma*, 2200 l., *Palagi*, 2000 l.; *Leonardo*, 1800 l.; *Wally*, 1700 l.

Post Office, Piazza Shelley.—INFORMATION BUREAU, 5 Viale Carducci

Motor-Buses from the station (circular service) along the sea-front (Viale Carducci) to *Lido di Camaiore* and *Forte dei Marmi*, also inland to *Camaiore*. MOTOR-COACH EXCURSIONS in summer to *Florence*, *Carrara*, *Pisa* and *La Spézia*, and *Rapallo*

English Church, *Holy Redeemer*, Via Leonardo da Vinci, used for Evangelical services at present.

A splendid double promenade, with a roadway and a footway, leads along the shore from the Giardini d'Azeglio to the Piazza Puccini. At the inner corner of the Giardini d'Azeglio is the Piazza Shelley, with a bust, by Urbano Lucchesi (1894), of P. B. Shelley. Beautiful pine-woods extend along the shore in either direction from the town, and a 16th cent. tower guards the little river-harbour

Shelley and his friend, Lt. Williams, perished on July 8th, 1822, by the foundering of their little schooner 'Ariel' off Viaréggio on a voyage from Leghorn to La Spézia. Their bodies, washed ashore on the beach of Il Gombo (p. 459), N. of the mouth of the Arno, were there cremated in presence of Trelawny, Byron, and Leigh Hunt. Shelley's ashes were collected and buried in the Protestant cemetery at Rome.

The fine road along the coast to Forte dei Marmi and Marina di Carrara (see above) passes (2½–3½ m.) the *Lido di Camaiore* (Hot. Riviera, L. 1000, D. 950, pens. 3200 l., Zara e Moderno, pens. 2500 l., Regina, pens. 2000 l.; and many pensions), a scattered bathing-resort.—Inland from Viaréggio (7 m. N.) is the little town of *Camaiore*, with a pleasant old church and piazza.

111½ m. *Torre del Lago* is c. 1 m. from the *Lago di Massaciúccoli*, on the shore of which is the mausoleum of Giacomo Puccini (1858–1924). About 2 m. farther on we leave the Autostrada to Florence on the left, and then cross the Serchio.—121½ m. (196 km.) **Pisa**, see Rte. 45.

The Leghorn road runs S.S.W., keeping close to the railway and traversing the pine-woods of Tómbolo. On the left is the estate of Coltano, once a deadly malarial area.—135 m. (219 km.) **Leghorn**, see Rte. 45

9. FROM TURIN TO MILAN

ROAD (a) AUTOSTRADA, 78 m. (126 km.), the quickest but least interesting route, leaving the old road beyond the bridge over the Stura di Lanzo and keeping for the most part N. of the old road —(b) VIÀ VERCELLI AND NOVARA, 90 m. (145 km.).—14½ m. *Chivasso.*—25½ m. *Cigliano* —46 m. (74 km) **Vercelli.**—61½ m. (99 km.) **Novara.**—74 m *Magenta.*—90 m. **Milan.**—(c) VIÀ MORTARA, 92½ m. (149 km.).—14½ m. *Chivasso* —44 m. (71 km.) **Casale.**—62½ m (101 km) **Mortara.** —69 m *Vigévano* —78 m. *Abbiategrasso* —92½ m. **Milan.**

RAILWAY, 95 m (153 km) in 1¾–2¾ hrs ; to *Novara*, 62½ m. (101 km.) in 1¾ hr.

Leaving Turin by the Corso Ponte Mosca, we cross the Dora Ripária and the Stura di Lanzo and traverse the long village of (7 m.) *Séttimo Torinese* —14½ m. **Chivasso** (11,590 inhab., *Hot. Tre Colombe*, L or D. 450 l.) is an important railway junction, with branches to Asti and to Ivrea and Aosta. The 15th cent. church, with a fine Gothic doorway, contains a Descent from the Cross, by Defendente Ferrari (1470–1535), a native of the town. In 2 m. more Rte (b), which we take, diverges left from Rte. (c), see below.—25½ m. *Cigliano* is at the junction of the road to Biella

FROM CIGLIANO TO BIELLA AND PIEDICAVALLO, 31½ m. (51 km) —At (7¾ m) *Cavaglià* we cross the Vercelli–Ivrea road —At (11 m) *Salussola* the church contains good 18th cent. woodwork —20 m (32 km.) **Biella** (*Hot Angelo*, L. 900, D 800, pens 2800 l ; *Principe*, L or D 850, pens. 2800 l., *Commercio*, L 650, D 550, pens. 2000 l), on the Cervo, is a busy textile-making town (38,417 inhab.), divided into two portions, *Biella Piano* (1345 ft.) and *Biella Piazzo* (1560 ft), connected by a funicular railway In the lower town are the ill-restored Gothic *Cathedral* of 1402, with the interesting 9th cent **Baptistery* adjoining; the *Town Hall*, with the campanile (10th cent.) of the demolished church of Santo Stefano, and the elegant Renaissance church of *San Sebastiano* (1504, with a modern façade), which contains paintings by Lanino. Behind San Sebastiano a road mounts to the upper town, in which are many old houses and palaces.

A direct railway service viâ Santhià connects Biella with Turin, and another with Novara, and motor-buses run to Vercelli and Ivrea. The favourite excursion is by road or railway to (8 m N W) the *Santuario d'Oropa* (3875 ft.), a large hospice of three quadrangles, with a church by Iuvara, the most frequented pilgrimage-resort in Piedmont, said to have been founded by St Eusebius in 369. A new sanctuary, begun in 1885, is being built beyond the farthest quadrangle. Below the sanctuary is the Hot. Miravalle (L. or D 600 l.), and a rope-railway ascends from the valley in 10 min to the *Lago del Mucrone* (1820 ft ; Hot Savoia-Miramonti, Aug.–Sept, L. 700, D. 600, pens 2200 l), on the slope of *Monte Mucrone* (2335 ft), which is climbed thence in 1¼ hr (good ski slopes).

Other points of interest near Biella are *Candelo* (4 m S E), with a remarkable Ricetto, or communal fortress and storehouse, built in the 14th cent. as a refuge for the townsfolk, *Graglia* (6 m W., Hot. Cuccagna, L. or D. 600 l), above which rises the *Santuario di Graglia* (812 ft., Grand-Hotel, July–Sept., L. 900, D 800, pens 3000 l.), a fine view-point, and *Mosso Santa Maria* (12½ m. N E., Hot. La Sella, May–Sept., L. or D. 850 l), on the Borgosésia road.

Beyond Biella the Piedicavallo road ascends the Cervo valley, following the light railway viâ *Andorno* to (27½ m) *Balma*, the railway terminus.—31½ m. **Piedicavallo** (3400 ft., *Hot Mologna*, L. or D 600, pens 2000 l), the highest village in the Cervo valley, is connected by mountain passes with Gaby in the Val de Lys (see Rte. 3D) and with Rassa in the Valsésia (see below).

The Milan road next passes (23½ m) *Tronzano*, where a road on the left leads in 2 m. to *Santhià* (Hot. Vittoria,

L. or D. 550 l.), an important railway centre, whose name is a corruption of Sant'Agata. Here is a rice-growing district covered with water at certain seasons.

46 m. (74 km.) **VERCELLI** (*Hot. Savoia*, Corso Garibaldi, L. 750, D. 700, pens 2400 l.; *Vapore*, L. 650, D. 550, pens. 2000 l., *Tre Re*, L. or D. 600 l., both Via G. Ferraris), an interesting old town (41,154 inhab.), was noted in the 16th cent. for its school of painters, most famous of whom was Il Sodoma (Giov. Ant. Bazzi, 1477–1549). The wide Corso Garibaldi traverses the town from S. to N. To the left, in front of the station, is the Romanesque basilica of ***Sant' Andrea** (1219–24), with a fine façade flanked by two lofty towers, and a cupola topped by a third tower. The detached campanile is in the same style. The interior, with pointed arches, is noteworthy for the slenderness of its columns. To the left is a fine cloister with Romanesque columns and a 16th cent. roof. The Via G. Bicheri, on the right of Sant'Andrea, leads to the **Cathedral**, rebuilt in 1562 by Pellegrino Tibaldi but preserving the campanile of an older church (? 6th cent.). Hence the Via del Duomo (r.), passing the 13th cent. *Castle* (l., behind the 18th cent. *Santa Maria Maggiore*), brings us to the Via Gioberti, which leads (l.) to the Via Borgogna with the church of *San Francesco* (1298–1423) and the *Museo Borgogna* (Thurs. & Sun., 3–5, free, other days on request), containing interesting paintings by Sodoma, Gaud. Ferrari, Bern. Lanino, and others. On the other side of the Via del Duomo, just off the Via San Michele, is the *Museo Leone* (adm. as for Museo Borgogna), containing Piedmontese paintings (by Lanino and the Ferrari), and Egyptian, Greek, Roman, and medieval antiquities.

The Via Borgogna ends (r.) in the Corso Libertà, which we take to the right, turning (l.) up the Via San Cristoforo to reach the church of **San Cristoforo**, notable for the fine series of **Frescoes* by G. Ferrari (1531–3), and for the *Madonna of the Oranges (1529), on the high altar, considered his masterpiece. The first street on the left, as we return, opens into the Piazza del Municipio, in which are the *Town Hall* and the church of *San Paolo* (1262), containing a Madonna and saints by Lanino. Recrossing the Corso Libertà, we reach the Piazza Cavour and the Via G. Ferraris, the main square and street of the old town.

Vercelli is connected by direct railways with Alessándria, 35 m. S., viâ Casale Monferrato; and with Pavia, 41½ m. S.E., viâ Mortara.

Beyond Vercelli we cross the Sésia, and Monte Rosa is well seen to the N.

61½ m. (99 km.) **NOVARA** (*Hot. San Gaudenzio e Cupola*, L. 550, D. 500, pens. 1700 l.; *Novara*, L. 450, D. 400, pens.

1500 l.—Meublé; *Italia*, R. 550 l.; *Moderno*, R. 500 l.), a provincial capital (66,077 inhab.) and one of the oldest towns in Piedmont, is celebrated for its four battles, most important of which were the first (1500) when Lodovico il Moro was taken prisoner by the French, and the fourth (1849), when the Piedmontese were defeated by Radetzky's Austrians.

Novara preserves but few relics of antiquity. The most striking building is the church of *San Gaudenzio*, by Pellegrino Tibaldi (1577), on to which a tall slender cupola, with a spire 400 ft. high, was built by Antonelli (1865). The campanile is an attractive 18th cent. composition In the Piazza dei Martiri and Corso Rosselli, farther S., are the *Mercato*, with a small collection of paintings by the Ferrari; the remains of a *Castle* of the Sforza; the *Duomo*, rebuilt by Antonelli in 1863–65 and containing a Romanesque font; and the well-restored *Palazzo Pretorio*, a varied group of buildings dating from the 13th, 15th and 18th centuries. In the Via A. Cannóbio, which prolongs the Corso Rosselli to the E., No. 8 is the *Casa della Porta*, with attractive terracotta decoration (15th cent.).

Novara is connected by road and direct railway with (15 m. S.) *Mortara* (see below); with (23½ m. N.) *Arona*, on Lago Maggiore (Rte. 11); with (27½ m. N.) *Orta* (Rte. 10), viâ (19½ m.) *Borgomanero* (see p. 83); and with *Varallo* (see below).

The Milan road crosses the Ticino and passes (74 m.) *Magenta* (Hot. Stazione, L. 450, D. 400) famous for the victory of the French and Italians over the Austrians in 1859, which is commemorated by an ossuary and a monument to Marshal MacMahon.—90 m. (145 km.) **Milan**, see Rte. 14.

From Novara to Varallo and Alagna, 57 m. (92 km.); motor-bus in 3 hrs.; or railway to *Varallo*, 24 m. in 1¾ hr.; motor-bus thence to *Alagna*, 36 m. in 1½ hr.—This route, leading N.W., reaches the Sésia at (18 m.) *Romagnano* (Hot. Centrale, L. or D. 350 l.), a papermaking and cotton-spinning town, also on the Santhià–Arona railway. At *Gattinara*, 2 m. S. beyond the river, the parish church contains paintings by Lanino. We now enter the Valsésia, a winding valley which affords an attractive approach to the high Alps from the S. It is famous for its lace, which is an important feature in the gala costumes of the villages in the upper valley. The lower valley is industrial, with manufactures of paper, furniture, etc.—27 m. *Borgosésia* (Hot. Tre Re, L. or D. 600 l.) is the largest of several small cotton-spinning towns. *Valdúggia*, 3½ m. E. on the Orta road, was the birthplace of Gaudenzio Ferrari (1471–1546).—35 m. (56 km.) **Varallo** (1475 ft.; *Hot.*

Italia, L. 650, D. 550, pens. 2000 l.; *Moderno, Monte Rosa*, L. 700, D. 600, pens 2200 l.), the capital of the upper Valsésia, is a pleasant little town. The church of *San Gaudenzio*, picturesquely placed at the head of a stairway, contains a polyptych by Gaudenzio Ferrari; but the chief sight of Varallo is the *SACRO MONTE, the ascent to which begins at the church of *Madonna della Grazie*, which has a *Fresco of the Life of Christ, by G. Ferrari (1531) in 21 scenes.

The *Santuario* (1995 ft., Hot. Sacro Monte, L. 700, D. 600 l.), or *Nuova Gerusalemme del Sacro Monte*, was founded in 1486 by the Blessed Bern. Caimo, a Friar Minor. The building was started in 1493 but not completed until the late 17th century. It is surrounded by 45 chapels intended to recall the various holy sites in Jerusalem, and these were adorned by contemporary artists of the Valsésia (Gaud. Ferrari, Tabacchetti, D'Enrico, Morazzone). Tabacchetti's best chapels are the Temptation (No 38; with a Crucifixion by Ferrari) and Adam and Eve (No. 1). D'Enrico's is the Vision of St. Joseph (No. 5). The *Church of the Assumption*, designed by D'Enrico, was begun in 1614 and completed in 1825.

A pleasant excursion on foot is from Varallo to *Pella* on the Lake of Orta (3½ hrs.) viâ the *Madonna di Loreto* (frescoes by G. Ferrari and And. Solario), *Cervasco*, and *La Colma* (3090 ft.).—In the great bend of the Sésia rises the *Res* (5347 ft.) climbed in 3 hrs. by a marked path from Varallo viâ Crévola and the *Rif. Spanna*, near the summit.

The picturesque VAL MASTALLONE, leading N. from Varallo, is ascended by road (motor-bus) to (11 m.) *Fobello* (2890 ft., Hot. Posta, L. 450, D. 400, pens. 1500 l.; Stella, L. or D. 450 l.), above which lies (20 min.) *Cervatto* (3350 ft.), two small summer resorts. From Baraccone, 2½ m. below Fobello, a road diverges r. for (13 m. from Varallo) *Rimella* (3870 ft.; Hot. Fontana, L. or D. 450 l.), a scattered village retaining many traces in its dialect of the German-speaking colony from the Valais that migrated here in the 14th century. Both Rimella and Fobello are connected by mountain passes with Bánnio in the Val Anzasca (Rte. 3A).

Above Varallo the Valsésia is known as VALGRANDE, and at (41½ m.) *Balmúccia* the Val Sermenza leads N. to Rimasco, for Rima and Carcóforo (see Rte. 3A).—Beyond (45½ m.) *Scopello* (2160 ft.; Hot. Monte Rosa, L. 650, D. 550 l.) the ascent becomes steeper. We turn N., passing the mouth of the *Val Rassa*, out of which passes lead to Piedicavallo (see above).—Beyond (51 m.) *Móllia* (2890 ft.; Hot Guglielmina, L. or D. 500 l.) we cross the Sésia and have a fine view of the Alagna basin backed by Monte Rosa.—55½ m. *Riva Valdóbbia* (3750 ft.; Hot Alpi, July–Sept., L. 650, D. 550, pens. 2000 l.) stands at the foot of the Colle Valdóbbia, an important pass into the Gressoney valley (Rte. 3A).—57 m. (92 km.) **Alagna**, see Rte. 3A.

An alternative ROAD FROM TURIN TO MILAN (92½ m.; 149 km.; motor-bus in 3½ hrs.) diverges from the main road beyond (14½ m.) *Chivasso* and follows the N. bank of the Po, with the Monferrato hills rising above the opposite bank.—35 m. *Trino*.—44 m. (71 km.) **Casale Monferrato** (39,521 inhab.; *Hot. Principe*, L. or D. 550 l.; *Paradiso*, L. or D. 500 l.; *Rosa Rossa*, L. or D. 450 l.), just off the main road, on the S. bank of the Po, is the chief town of the old duchy of Monferrato, whose princes of the Paleologo family held a famous court in 1319–1533. It is noted for its production of cement and artificial stone. The 11–12th cent. *Basilica of St. Evasius* has an over-restored façade with flanking towers. *San Domenico*

is an early-Gothic church to which a fine Renaissance portal of 1505 has been added. Direct railways connect Casale with Turin, Mortara, Vercelli, Asti, and Alessándria.

The Monferrato hills are traversed by the roads from Casale and from Chivasso to Asti (27½ m. and 33 m.). Just W. of the latter road (9 m. from Chivasso) is *Albugnano*, with the Benedictine **Abbey of Vezzolano* (1189), the finest group of Romanesque buildings in Piedmont, with remarkable relief-sculptures and a charming cloister.

From the Casale–Asti road at *Serralunga* station (8½ m. from Casale) a by-road diverges right (W.) for the **Santuario di Crea** (3 m.), founded in 1590 on the site of the refuge of St. Eusebius, bishop of Vercelli in 340–370. In the church (13th cent., altered 1608) are a Madonna and saints, in fresco, by *Macrino d'Alba* (1503), and a triptych of 1474 with the donors, William VIII of Monferrato and his wife. The 23 main chapels of the sanctuary contain characteristic late-15th cent. sculptures by *Tabacchetti* and paintings by *Caccia*. The highest chapel (del Paradiso) commands a good view over the Monferrato.—*Moncalvo* (Inns), 12½ m. from Asti on the Casale road, has a good and typical Gothic church of the 14th cent. (with paintings by the local artist, Gugl. Caccia), some houses of similar date, and a moated castle.

Beyond Casale we cross the Sésia and enter Lombardy.—62½ m. (101 km.) **Mortara** (11,544 inhab.; *Hot. Tre Re, Bottala*, L. or D. 500 l.), an important railway junction and the chief town of the *Lomellina*, retains the churches of *Santa Croce*, with paintings by Lanino, and *San Lorenzo* (Romanesque and Gothic), with pictures by Lanino and Procaccini.—69 m. (111 km.) **Vigévano** (*Hot. Cannon d'Oro*, L. or D. 450 l.), is an ancient silk-manufacturing town (38,039 inhab.). Lodovico il Moro (1479–1500) and Francesco II Sforza (1522–35) were born here. The *Piazza Ducale* preserves vestiges of its decoration attributed to Bramante (1492–4); the *Duomo* is interesting for its paintings by 16th cent. Lombards and for its rich treasury. The *Castello Visconteo*, built about 1340, and enlarged in 1492, is noteworthy for a handsome tower and a loggia by Bramante. About 2 m. S.E. is the large *Castello della Sforzesca*, designed by Bramante for Il Moro in 1486.—We cross the Ticino and traverse the large agricultural market-town of (78 m.) *Abbiategrasso* (Hot. Italia, L. or D. 450 l.).—92½ m. (149 km.) **Milan**, see Rte. 14.

II. THE LAKES AND LOMBARDY

10. FROM DOMODÓSSOLA TO MILAN

A. Viâ Stresa

Road, 77¾ m. (125 km.).—4 m. *Villadóssola*.—13 m. *Cuzzago*.—19 m. *Gravellona*.—Thence along the *shore of Lago Maggiore*, viâ (26 m., 42 km.) *Stresa*.—36 m. (58 km.) **Arona**.—42 m. (68 km.) *Sesto Calende*.—52 m. *Gallarate*.—77¾ m. **Milan**.

Railway, 76½ m. (123 km.) in 1¼–2¾ hrs.; to *Stresa*, 24¼ m. (39 km.) in 30–65 min.; to *Arona*, 34¾ m. (56 km.) in 40–80 min. Through carriages on this route from Calais to Milan, Venice, and Rome

Domodóssola (890 ft.; *Hot. Milano Schweizerhof*, R. 650, L. 750, D. 650, pens. 2500 l.; *Sempione*, L. or D. 500, pens.

1800 l.); the chief place of the Val d'Ossola, is a characteristic little Italian town (10,824 inhab.), of Roman origin, with an old arcaded market-place. In the 17th cent. *Palazzo Silva* (with a frieze of 1519), near the market place, is a *Museum of Antiquities*. The wide Via Matarella, passing the large *Collegio Rosmini*, in which is the *Simplon Museum* (Museo Sempioniano), illustrating the construction of the Simplon Tunnel (see below), leads to an interesting 17th cent. *Calvary* (view from the top). A monument in the town commemorates Georges Chavez, the Peruvian airman, who was killed in his fall near Domodóssola, after having made the first flight over the Alps (Sept. 29th, 1910).

Domodóssola stands at the Italian foot of the **Simplon Pass** (6590 ft.), which crosses the frontier to Brig, in Switzerland (40½ m.) The pass does not appear to have been of importance until Napoleon chose it as the passage for his road connecting the Rhône valley with the N. Italian plain The work, decided upon immediately after the passage of the St. Bernard and the battle of Marengo (1800), was begun on the Italian side in 1800, on the Swiss side a year later, and was completed in 1807, this mountain section being the final achievement in the construction of the great highway extending 113 miles from Geneva to Sesto Calende.—About ¾ m. below the summit on the S side stands the *Simplon Hospice* (6565 ft.), founded in 1802 and acquired by the monks of St Bernard in 1825. The food and lodging provided are plain but sufficient, and travellers who enjoy the monks' hospitality should place in the alms-box in the chapel at least as much as they would have paid in a hotel.—In Italian the pass and hospice are known as *Passo* and *Ospizio del Sempione*.

The railway to Brig (25 m) passes through the *Simplon Tunnel*, the longest tunnel in the world (12¼ m), pierced in 1898–1905, and consisting of a double gallery connected by cross-shafts. The maximum elevation is only 2313 ft., and the Simplon is thus the lowest of the great Alpine tunnels; but there are 7000 ft. of mountain overhead where the main ridge is pierced. The passage occupies 20–25 minutes.

For a full description of both road and rail routes, see the *Blue Guide to Switzerland*.

The VALLE BOGNANCO, W of Domodóssola, may be visited by motor-bus in ½ hr. to (5 m) **Bognanco Terme** (2175 ft; *Hot. Milano*, June–Sept., L 900, D. 800, pens. 2900 l.; *Centrale*, L or D. 600, pens. 2000 l.; open always; *Terme*, June–Sept, meublé, R. 700 l), a popular little spa. The bus goes on in ½ hr to (7 m.) *Bognanco San Lorenzo* (3215 ft.; Hot. Rossi, R. 400 l.), where the road ends. San Lorenzo is connected with (6 hrs) *Antronapiana* by the *Passo del Fornalino* (7730 ft).

An interesting route (bridle-path) ascends the Fenécchio valley to the N.E viâ (2½ hrs) *Altóggio* (2457 ft.) and crosses (6½ hrs.) the *Passo Larécchio* (6677 ft.) and (8 hrs.) the *Passo Fontanalba* (6847 ft) to reach (10 hrs) the *Bagni di Cravéggia* (2890 ft.; Hot. Cravéggia, L. or D 450 l.; Bellavista, L. or D. 450 l.), on the Swiss frontier.

FROM DOMODÓSSOLA TO THE SAN GIACOMO PASS, 34 m. (55 km.), motor-bus twice daily in 2½ hrs. to Ponte di Formazza, 25 m (40 km). The scenery on the route is very grand At San Michele or Ponte in the Val Formazza (see below) guides may be hired for excursions to the peaks around the Gries Pass.

At (3 m.) the foot of the Val Divedro we leave the road and railway to the Simplon.—Near (6 m.) *Crodo* (1167 ft.; Hot. Bagni, L or D. 350 l.) is a little spa, with iron springs.—The gorge of the Dévero is crossed to reach (11 m.) *Baceno* (2247 ft.; Hot Italia, L. or D. 500, pens. 1700 l.).—13 m. *Prémia*.—15¾ m. *San Rocco* (2474 ft) has an ancient church.—At (17¾ m.) *Rivasco* are the great Conti works, which furnish electricity to Milan. We traverse the most typical stretch of the VAL ANTIGÓRIO, with its vineyards, fig-trees, and chestnuts, and come to (19 m.) *Foppiano* or *Unter Stalden* (3080 ft.), the first German-speaking village. In the grand gorge of Foppiano we twice cross the Toce.—21 m. *Alla Chiesa* or *Andermatten* (4053 ft.) is the principal village in the **Val Formazza**, an interesting

region colonised in the Middle Ages by German-speaking families from the Valais.—22 m. *Valdo* or *Wald* (4110 ft.). At *Al Ponte* are the Italian customs. We cross the Toce and reach the hamlets of *Grovella*, *Canza* (4318 ft.) and (26½ m.) *Sotto la Frua* or *Unterfrut*, all part of the commune of **Formazza** (*Hot. San Michele*, L. 550, D. 500, pens 1800 l., *Monte Giove*, L. 450, D. 400, pens. 1500 l.; *San Rocco*, same charges).—24 m *Cascata del Toce* (5450 ft.; Hotel, summer only). The ***Falls of the Toce**, or *Cascata la Frua*, are among the grandest in the Alps. The stream spreads out like a fan in its descent and, gliding down a series of steps, forms an uninterrupted mass of white foam for nearly 1000 ft., while the perpendicular descent is over 500 ft. The spectacle is most impressive in June and July, when the separate falls are united The best view-points are a little footbridge close to the hotel, and a bend in the track leading to Domodóssola, 10 min. lower down.

25½ m *Riale* (5643 ft) lies at the junction of the routes to the Gries (footpath) and San Giacomo passes We take the right-hand route, and, passing (r.) a power-reservoir, reach (34 m.) the *Passo di San Giacomo* (7595 ft.). A bridle-path goes on across the Swiss frontier to (2 hrs.) All'Acqua in the Val Bedretto.

From Domodóssola to *Locarno*, see Rte 11, to *Macugnaga* and *Aosta*, see Rte. 3.

4 m. **Villadóssola** (*Hot. Italia*, L. 450, D. 400, pens. 1500 l.; motor-bus from Domodóssola in ½ hr.), with a 12th cent. campanile, lies at the S.E. foot of *Moncucco* (6230 ft; 4 hrs.), at the mouth of the Valle d'Antrona, which ascends on the right.

The Valle d'Antrona. Motor-bus daily from Domodóssola to Antronapiana in 2 hrs.—Beyond (4½ m) *Viganella* (1910 ft.), with its graceful waterfall, we cross the Ovesca, and, as the valley widens, see the Punta di Saas rising at its head. From (7½ m.) *San Pietro di Schieranco* (2139 ft.), the Passo dei Salarioli leads S. to the Val Anzasca.—10 m **Antronapiana** (2959 ft.), charmingly situated among larch and fir woods, is the chief village of the valley and offers some delightful excursions, best of which is the walk to (¾ hr.) the beautiful little ***Lago d'Antrona** (3553 ft.) formed in 1642 by a landslip from the *Cima di Pózzolo* (8353 ft.), to the N.

Beyond (6 m) *Pallanzeno* we leave the Macugnaga road on the right and cross the Toce.—9½ m. *Vogogna* has a 14th cent. castle of the Visconti—11 m *Premosello*.—Beyond (13 m.) *Cuzzago* we turn right and cross the Toce and the railway.

The road on the left bank of the river leads to (11½ m) Pallanza viâ (5 m.) *Mergozzo* (Hot. Mergozzo, R. 200, L or D 350, pens. 1000 l)

16 m. *Ornavasso*, near the marble quarries of Candóglia, was colonised in the 13th cent. by a Germanic immigration from the Valais.—19 m **Gravellona Toce**, near the junction of the Strona and the Toce, is connected by motor-bus with Omegna, Pallanza, and Intra. We join the road along the shore of Lago Maggiore at (23 m.) *Baveno*. Thence viâ (26 m.) **Stresa** and Arona to (77½ m) **Milan**, see Rte. 11.

B. Viâ Orta

Road, 81½ m. (131 km.).—19 m. *Gravellona*.—21½ m. *Omegna*.—29 m. (47 km.) **Orta**.—36½ m. *Borgomanero*.—46 m. *Sesto Calende*.—81½ m (131 km.) **Milan**.

Railway, 87 m. (140 km.) in 4–6½ hrs.; to *Orta*, 29 m. (47 km.) in 1¼–1½ hr.

From Domodóssola to (19 m.) *Gravellona Toce*, see above. —21½ m. **Omegna** (*Hot. Croce Bianca*, L. 450, D. 400, pens. 1500 l.; *Centrale*, L. or D. 400, pens. 1400 l.), a small manu-

facturing town (11,628 inhab) at the N. end of the Lake of Orta, retains a few old houses, a medieval bridge, and the ancient town gate leading to the Valle Strona.

From Omegna a motor-bus service runs viâ *Gravellona* (see above) to *Pallanza* and *Intra*.

The upper VALLE STRONA, which descends from the hills to the N.W., is a narrow, winding glen, 12 m. long, ending at the *Laghetto di Capezzone* (6903 ft.), a lonely tarn beneath the *Cima di Capezzone* (7943 ft.), which may be ascended in 3½ hrs. from *Campello Monti* (4262 ft.; Inn), the uppermost village in the valley (5½ hrs. from Omegna). From the Cima we may descend to *Bánnio* (Rte. 3).

On the right beyond (28 m.) *Pettenasco* we obtain a view of the Sacro Monte, behind which Orta lies concealed.—29 m. (47 km.) **Orta** (*Hot. Orta*, L. 450, D. 400, pens. 1500 l.; *Leon d'Oro*, L. 450, D. 400, pens. 1500 l.) is pleasantly situated on the lakeward side of a little peninsula. From the Piazza Principale, which enjoys a good view of the Isola San Giulio and the lake, a road passing the *Church of the Assumption*, with an 11th cent. doorway, leads to the gateway of the SACRO MONTE, which is ascended in 20 minutes.

The ***Sacro Monte** (1300 ft.; gratuity) was begun in 1583 by Amico Cannobio, abbot of the Franciscan monastery of Novara, and is dedicated to St. Francis of Assisi. The architect was Cleto da Castellato (d. 1619), but the style is early Renaissance. It is approached by a path flanked by 20 chapels (1630–86), in which frescoes and groups of life-size terracotta figures illustrate scenes in the life of the saint. The most interesting chapels are the 10th, 11th, 13th, 16th, and 20th, while the terrace of the 15th, and the campanile at the top, afford fine views. The frescoes are by G. C Procaccini, A. M. Crespi, and Fiamminghino, the sculptures by Dionigi Bussola and Mich. Prestinari of Varallo.

The **Lake of Orta** (950 ft.; *Lago d'Orta* or *Lago Cúsio*), 8 m. long and about ¾ m. wide, a quiet sheet of water surrounded by mountains, is less visited by tourists than the larger lakes.

STEAMBOATS ply to (5 min.) the *Isola San Giulio* and (20 min.) *Pella*; to (1 hr.) *Óira* and (1½ hr.) *Omegna*

The ***Isola San Giulio**, opposite Orta, once shunned as the haunt of serpents and other noxious beasts, was purged of the pest in 390 by St. Julius, the founder of the original island church. In 962 the island was defended by Willa, wife of Berengar II of Lombardy, against the incursions of the Emperor Otho the Great. To-day the island contains many villas of the Milanese aristocracy. Within the interesting *Basilica* is a remarkable ***Pulpit** of Óira marble (8th or 9th cent.), with quaint carvings. The white marble sarcophagus with Roman carvings, near the door, is said to be that of the traitor duke, Mernulphus, and now serves as an alms-box. Some of the chapels are decorated with 15th cent. Lombard frescoes, one of which (Virgin and Child enthroned, with four saints) is attributed to Gaud. Ferrari. In the sacristy are a charter of Otho the Great giving thanks for his eventual capture of the island, and a whale's vertebra passing for a bone of one of the serpents destroyed by St. Julius.

Beyond (33½ m.) *Cozzano* we reach (36½ m.) **Borgomanero** (*Hot. Ramo Secco*, L. or D. 450, pens. 1500 l.; *Centrale*, L. or D. 400 l.). The road straight ahead continues to (56 m.) Novara (p. 77). We turn left for (42 m.) *Castelletto* and (46 m., 74 km.) *Sesto Calende*, where the road from Milan to Lake Maggiore (Rte. 11) is joined. Thence we proceed by 'autostrada' to (81½ m., 131 km.) **Milan** (Rte. 14).

11. LAGO MAGGIORE

LAGO MAGGIORE (646 ft.), the *Lacus Verbanus* of the Romans, is the second largest lake in Italy (82 sq m.; Lago di Garda, 143 sq. m.). Its total length, from Magadino to Sesto Calende, is 40 m., and its greatest breadth 3 m. between Baveno and Laveno; its greatest depth, off Ghiffa, is 1450 ft. About one-fifth of the lake, at the N. end, belongs to Switzerland. The chief affluent is the Ticino, which flows in at Magadino and out at Sesto Calende. Other important feeders are the Mággia, which enters the lake at Locarno; the Toce or Tosa, which flows into the gulf of Pallanza, and is joined just before its inflow by the Strona, fed by the waters of the Lake of Orta; and on the E side the Tresa, which drains the Lake of Lugano and enters Lago Maggiore at Luino. These numerous tributaries, fed mostly by mountain snows, subject the lake to sudden floods. The *tramontana* blows regularly from the N in the early morning, followed, after 10 a.m., by the *inverna* from the S. The *mergozzo* blows from the W. in the gulf of Pallanza, and the usually placid waters are sometimes lashed to fury by the *maggiora*.

Though the W. Italian bank has belonged to Piedmont since 1743, the history of the lake is bound up with its Lombard E. shore. Since the 15th cent. the greatest power around the lake has been the Italian family of Borromeo, who still own the islands that bear their name and the fishery rights over all the lake.

STEAMER SERVICES. A frequent service of steamers plies between Cannóbio, Luino, Laveno, Verbania (Intra and Pallanza), Stresa, and Arona, extended twice daily in summer to Locarno in connection with trains from and to Bellinzona. A restaurant service is maintained on the steamers. The smaller places are not always touched at.

Approaches by Rail. FROM MILAN TO ARONA VIÀ SESTO CALENDE, 41½ m. (67 km.) in 1¾ hr. *Milan*, see Rte 14.—8½ m. *Rho* is the junction for Novara and Turin.—At (18 m., 29 km.) **Legnano** (*Hot Legnano*, L. or D. 500 l.), an important manufacturing town, Barbarossa was defeated by the Lombard League in 1176. The monument commemorating the battle is visible (r.) from the railway.—21 m. (34 km.) **Busto Arsizio** (*Hot Pavone*, *Pozzo*), another prosperous town (42,995 inhab.), is also on the line from Novara to Bergamo. The church of *Santa Maria in Piazza* (by Lonati, 1517–23) contains paintings by G. Ferrari and Luini.—25½ m. (41 km.) **Gallarate** (*Hot. Italia*, R. 600, L. 550, D. 500, *pens. 1800 l.*, *Commercio*), a cotton-spinning town (24,505 inhab.), is a junction for Laveno and for Varese. The cathedral is modern (1856–60), but the church of San Pietro dates from the 11th century.—36 m. (58 km.) **Sesto Calende** (*Hot. Tre Re*, R. 600, L. 550, *D. 500, pens.* 1800 l.) stands at the foot of Lago Maggiore. It is said to derive its name from its market day in Roman times—the sixth day before the Calends.—Our line crosses the Ticino by a two-storied bridge near its outflow from the lake and curves round the S. end of the lake.—41½ m. (67 km.) **Arona**, see p. 95; thence to Domodóssola, see Rte. 10.

FROM MILAN TO LAVENO VIÀ GALLARATE, 45½ m. (73 km.) in 2 hrs. viâ Busto Arsizio and Besozzo.

FROM MILAN TO LAVENO VIÀ VARESE, 45½ m. (73 km.), Nord-Milano railway

in 1¼–1¾ hr. *Milan*, see Rte. 14.—3 m. *Bovisa* is an important industrial suburb.—13½ m. (22 km.) **Saronno** (*Hot. Milano*) is an industrial town (28,725 inhab.), noted for its macaroons The sanctuary of the *Madonna dei Miracoli* (1498) by Vinc. dell'Orto, contains frescoes by G. Ferrari, Luini, and others. From Saronno branch lines diverge for *Varese*, for *Como*, and for *Novara* and *Seregno*.—At (28½ m.) *Malnate* we join the line from Como. About 5 m. S.W. of Malnate is *Castiglione Olona*, where the church, built by Card. Branda Castiglioni (1350–1443), contains frescoes by Masolino da Panicale; 2 m. farther S., at *Castelséprio*, an old chapel contains some extraordinary mural paintings in an Oriental (Alexandrian) style, dating probably from the late 6th century. They were discovered by a partisan in the Second World War. The church lies among the ruins of a late Roman camp around which grew a small town that was destroyed in 1287.—31½ m. (51 km.) **Varese**, see p. 97.—At (38½ m.) *Gavirate* (Hot. Panorama, L. 550, D 500 l.) we touch the N. shore of the **Lago di Varese**, 5½ m. long and 1–2½ m. wide, a sheet of water famous for its quantity of fish. *Voltorre*, 1 m. S.E., on the shore of the lake, has an old monastery with an interesting Romanesque brick cloister. Boats ply from Gavirate to the *Isola Virginia* or *Isolino*, where a small museum contains objects found in lake dwellings.—43 m *Cittiglio* is the terminus of a motor-bus running N. to Bosco Valtravaglia and Luino —45½ m. (73 km.) *Laveno*, see p. 91

From Bellinzona to Locarno, 13¾ m (22 km) in ½ hr.—The railway descends the left bank of the Ticino —At (2¾ m) *Giubiasco* we leave the Lugano line on the left, and beyond (5½ m) *Cadenazzo* we diverge to the right from the Luino line and cross the broad valley of the Ticino, here called the Pian di Magadino.—At (10½ m.) *Górdola* we cross the torrent of the Valle Verzasca and thence follow the N shore of Lago Maggiore, among villas and vineyards.—13¾ m. (22 km.) *Locarno* see below.

From Domodóssola to Locarno, 31¾ m (50½ km) in 2–3 hrs. This electric line connects the Simplon and St Gotthard routes to Italy —We cross the Toce and reach (2½ m) *Masera* (1004 ft), where there is an old church tower. The valley of the Western Melezzo narrows as we ascend Crossing the indefinite watershed at its head we enter the valley of the Eastern Melezzo, which descends from the hills on the left (N.)—12 m **Santa Maria Maggiore** (2677 ft, *Hot. Oscella*, July–Aug, L. 900, D 800, pens 2800 l., *Alpi*, L 700, D 650, pens. 2400 l.), the chief village in the *Valle di Vigezzo*, is finely situated in an upland basin.—14 m. *Malesco* (2497 ft., Hot Prealpi, Belvedere) stands at the divergence of a road which crosses the *Passo di Finero* (3100 ft., r) and descends to *Cannóbio* (motor-bus) —16 m *Re* (2330 ft; small inn) has a shrine of the Madonna, which attracts many pilgrims.—At (20 m) the bold *Ponte della Ribellasca* (1811 ft.; custom house) we enter Switzerland —Below (20½ m.) *Cámedo* the valley is joined by innumerable side streams which give the district its name (Centovalli, the 'Hundred Valleys'). On the right rises *Monte Limidário* or *Gridone* (7189 ft.; 6 hrs from Intragna; descent to Brissago, see below).—25¾ m. *Intragna* (1211 ft) is conspicuous by its lofty church tower. The village was the original home of the Gambetta family, whence the grandfather of Léon Gambetta emigrated to Genoa. On the left is the attractive *Valle Onsernone*, joined higher up by the *Valle Vergeletto* (see the *Blue Guide to Switzerland*) We cross the Onsernone and, beyond (27 m.) *Cavigliano*, cross the Mággia, and reach (28½ m.) *Ponte Brolla* on the Val Mággia railway.—31¾ m. *Locarno*, see below.

Approaches by Road. The main road from the Simplon Pass (Rte. 10) strikes the lake at Baveno and follows the W. bank to Sesto Calende The upper half of the W. bank is followed by a first-class road from Bellinzona to Baveno viâ Locarno, while a secondary road follows the E. bank from Magadino to Laveno. These two are connected by a car-ferry between Intra and Laveno.

From Milan there is an Autostrada direct to Sesto Calende (33½ m.).

LOCARNO (6760 inhab.; 11,984 with Minúsio, Muralto, etc.), beautifully situated at the N. end of Lago Maggiore, near the mouth of the Mággia, has been Swiss since 1512, but retains all the characteristics of an Italian town. Its mild

and sunny climate has earned it the title of the "Nice of Switzerland," and its charm as a holiday resort (season: March–May and Sept.–Oct.) is enhanced by the easy accessibility of the Ticino Alps.

Railway Stations. *Federal Station*, in Muralto, for trains to Bellinzona. The electric cars of the Valle Mággia and Centovalli railways start just outside this station, and call at the *Sant' Antonio Station*, at the W. end of the town.

Hotels (usually with gardens). At *Muralto*, near the station: **Grand-Hôtel** (120 beds), R. & B. 9½, D. 7, pens. 18 fr.; **Park** (125 beds), R. & B. 9½, D. 7, pens. 18 fr.; **Reber au Lac** (110 beds), R. & B. 9, D. 7, pens. 17½ fr.; **Beau-Rivage & d'Angleterre**, R. & B. 7½, D. 5½, pens. 15½ fr.; **Zürcherhof**, R. & B. 7½, D. 5½, pens. 14 fr.; **Quisisana**, R. & B. 7½, D. 5½, pens. 15½ fr.; **Camelia**, R. & B. 7½, D. 5½, pens. 15½ fr.; **Terminus**, R. & B. 6½, D. 4, pens. 13½ fr.; **Pens. Palmiera**, **Splendide**, **Primavera**, 11–12½ fr.—At *Minusio*, E. of the station: **Esplanade** (100 beds), R. & B. 9½, D. 7, pens. 18 fr.—In *Locarno* proper: **Du Lac**, R. & B. 7½, D. 5½, pens. 14 fr.; **Belvedere**, R. & B. 7½, D. 5½, pens. 15½ fr.; **Métropole au Lac**, **Regina**, R. & B. 7½, D. 5½, pens. 14½ fr.; **Schloss**, R. & B. 7½, D. 5½, pens. 15 fr.; **Pens. Villa Ingeborg**, **Villa Daheim**, **Pens. Eden**, 11–13½ fr.—At *Orselina*, above Muralto: **Kurhaus Victoria**, R. & B. 8½, D. 6, pens. 16½ fr.; **Orselina**, R. & B. 7½, D. 5½, pens. 14½ fr.; **Al Sasso**, R. & B. 7½, D. 5, pens. 13 fr.; **Pens. Planta**, **Annaberta**, **Villa Montevideo**, 10½–13 fr.—At *Monti della Trinità*, above Locarno: **Pens. Iris**, pens. 10 fr.

Restaurants. *Della Campagna*, at Rivapiana; *Gambrinus*, opposite the station; *National*, above the station; *Cecil*, on the lake-side.—TEA-ROOM. *Ravelli*, Piazza Grande.

Post Office, Via della Posta, just S. of the Piazza Grande.—ENQUIRY OFFICE (Società 'Pro Locarno'), in the Kursaal, S. of the Piazza Grande.

Tramways from the Federal Station to Sant'Antonio Station and Solduno, and to Minúsio and the Esplanade Hotel.

Motor-Buses to *Ascona* (12 min.; 60 c.) and *Brissago* (½ hr.; 1 fr. 65 c.); to *Monti della Trinità* (70 c.), *Madonna del Sasso* (80 c.), *Orselina* (20 min.; 80 c.), and *Brione* (1 fr.), going on twice daily to *Mergóscia* (8 m. in 65 min.; 2 fr. 20 c.); to *San Bernardo*, 65 min., 2 fr. 60 c.), up the Valle Verzasca and Val Onsernone; etc. There is also a daily service in summer to *Lugano* (5 fr. 40 c.) going on (passport necessary) viâ Menággio and Chiavenna to Maloggia and St. Moritz (26 fr.).—FUNICULAR RAILWAY every 15 or 20 min. to (½ m. in 7 min.) Madonna del Sasso (up 1 fr., down 50 c.; ret. 1 fr. 10 c., Sun. 90 c.).—STEAMERS on the lake, see below.

Theatre. *Teatro Kursaal* (varieties and concerts), S. of the Piazza Grande.

Golf Links (9 holes), near the mouth of the Mággia, towards Ascona, reached by autocar or motor-boat (per day 5, week 20, month 50, quarter 100 fr.).—BATHING BEACH, S. of the town, with tennis courts adjoining.

History. Conquered by the men of Uri, Schwyz, and Unterwalden in 1512, after a fruitless assault 10 years earlier, Locarno remained a subject bailiwick until 1798. Many of its inhabitants embraced the reformed religion in the early 16th cent., but in 1555, by the decree of the Swiss Diet, they were sent into exile, and were forced to cross the wintry passes in order to reach the refuge of the Grisons. From 1815 to 1878 Locarno was one of the three alternative capitals of Canton Ticino (comp. p. 100).

The Piazza Grande, the wide main street and market-place, extends W. from the steamer quay through almost the entire length of the town, with picturesque arcaded houses on the right, and a pretty public garden on the left, in which are the *Teatro Kursaal*, the *Post Office*, and the former *Government House*, now occupied by a bank. The street ends at the picturesque old *Castle*, the seat first of the Visconti, and

after 1513 of the Swiss bailiffs, begun in 1342 but partly pulled down in 1531. It has been restored and contains a small *Museum* (50 c.). In one of the corridors is a mural painting by Luini. In the Via della Pace is the *Pretorio*, where the 'Locarno Pact' Conference was held in 1925 (5–16th Oct.).

To the S. of the Piazza Grande, on the lake, the new residential quarter stretches to the pretty *Bosco dell'Isolino* and to the bathing beach On the N. lies the old town with narrow streets and interesting houses, and the parish church of *Sant' Antonio* (17th cent.), the 14th cent. church of *San Francesco* (German-speaking Roman Catholics), with monolithic granite columns, the *Chiesa Nuova* (with a colossal St Christopher on its façade), and the cemetery chapel of *Santa Maria in Selva*, which contains remains of 15th cent. frescoes. To the N.E. of the railway station is the charming suburb of *Muralto*, with the Romanesque church of *San Vittore* (12th cent), the crypt of which displays early sculptured capitals. On the tower is a celebrated early Renaissance relief of St. Victor, brought from the Castle.

The Franciscan monastery and pilgrimage church of the ***Madonna del Sasso**, on a precipitous rock above the town, is reached in ½ hr. on foot, in 7 min. by funicular railway, or in 20 min. by motor-bus. The church, founded in 1480, is approached by a corridor with interesting groups in terracotta, and contains a Flight into Egypt by Bramantino and an Entombment and a Mary Magdalen by Antonio Ciseri. The open gallery (1165 ft.) on the S. side of the church commands an exquisite *View of the lake and the entrance of the valley of the Ticino.

From the upper terminus of the funicular railway we may either regain the town viâ the *Monti della Trinità* (1325 ft. ; view), ¼ m. W., passing (r.) a votive shrine erected in 1942 by Polish soldiers interned in Ticino (inscription in Italian and Polish) ; or we may proceed N.E to (1¾ m.) *Orselina* (1400 ft. ; hotels, see above), a pleasant health-resort, whence a path ascends N. viâ (1½ hr.) *San Bernardo* (Pens. Alpenheim) to (20 min. farther) the chapel of *San Bernardo* (2596 ft.), a noted view-point, whence the return may be made by motor-bus

A pleasant walk leads along the lake shore, E. of Locarno, viâ (¼ hr.) *Rivapiana*, with its tall square church-tower, and the medieval *Casa di Ferro*, to the *Grotta Navegna*, a popular resort on Sundays.

The **Valle Verzasca** is an alpine valley running nearly due N. from Minusio. Narrow and picturesque near its mouth, it is less interesting higher up. The right (W) bank is most easily approached by motor-bus from Locarno viâ Monti della Trinità, Madonna del Sasso, and Orselina, thence viâ *Brione sopra Minusio* (Pens. della Valle, R. & B 6, D 4½, pens. 11 fr.) to (8 m. in 65 min.) *Mergóscia* (2410 ft. ; 2 fr. 20 c.).—The main road of the valley follows the E. bank. This is served by a motor-bus running along the lake shore to (3 m) *Górdola*, thence inland to (19 m. in 1¼ hr.) Sonogno, passing (7½ m.) *Vogorno*, *Lavertezzo* and (14 m.) *Brione Verzasca* (2500 ft ; Inns), the chief place in the valley, at the mouth of the dreary Valle d'Osola. From Vogorno we may ascend the *Pizzo di Vogorno* (8025 ft. ; 5½ hrs.) or the *Madone* (6788 ft. ; 6 hrs.).—At (19 m.) *Sonogno* (2982 ft. ; Inn) the valley forks. The left branch (*Val Redorta*) leads over in 2½ hrs. to *Monti di San Carlo* and *Prato* in the Val Lavizzara ; while from the *Val Vigornesso*, on the right, we may cross the Passo del Laghetto to *Chirónico* and the St. Gotthard road

From Locarno to Bignasco, 18½ m. (30 km.), electric railway in 1½ hr. The electric cars start just outside the Federal Station (where tickets are taken) and run round the S. side of the town, with a halt at *Locarno-Lago*, to (1¾ m.) the *Sant'Antonio Station*, at the W. end of the town.—Thence the road and railway follow the left bank of the Màggia.

The ***Val Màggia**, with its tributaries the *Valle di Campo*, the *Val Bavona*

and the *Val Péccia*, is the largest of the valleys that open on the N. end of the Lago Maggiore. Its lower reaches, with their numerous villages and pleasant scenery, form a broad straight trench between lofty precipices, streaked with innumerable white waterfalls; higher up the scenery becomes bolder.

At (4 m.) **Ponte Brolla** (Hôt Centovalli) the road and railway for Domodóssola diverge on the left.—9½ m. *Mággia* (1096 ft.) is an important village.—13 m. *Someo* (1220 ft.) lies ½ hr. from the pretty Soladino Fall in the Val Soladino.—At (15 m.) *Riveo* (1293 ft.) we enjoy a view of the Soladino Fall, on the left, and soon afterwards we reach (17 m.) *Cévio* (1375 ft.; Hôt della Posta, R. and B. 5½, pens. 12½ fr.), at the mouth of the Valle di Campo (see the *Blue Guide to Switzerland*).—Above Cévio the valley narrows and turns abruptly N.—19½ m. (31 km.) **Bignasco** (1447 ft., Hôt de la Poste, R. and B. 6½, pens. 12½ fr.), the terminus of the railway, an admirable centre for excursions in the Ticino Alps, is charmingly situated at the point where the *Val Bavona* (N.W.) and the *Val Lavizzara* unite to form the Val Mággia proper. The streams descending from these valleys are crossed by lofty bridges, and behind the white houses of the village the view is closed by the grim precipices of the Basódino to the N.W. and the summit of the Campo Téncia to the N.E. The road goes on up the Val Lavizzara as far as (11 m. more) *Fusio*.—The Val Bavona affords the best approach to the *Basódino* (10,750 ft.), the loftiest of the Ticino Alps (see the *Blue Guide to Switzerland*).

From Locarno to *Bellinzona*, and to *Domodóssola*, see p. 85

From Locarno to Arona, 46½ m. (75 km.) direct, steamer daily in summer in 5 hrs. (actual distance travelled, 65½ m.); to *Pallanza*, 30 m. (48 km.) in 3 hrs.—*Locarno*, see above. The steamer crosses the lake and passes the mouth of the Ticino, on the left, with its low-lying delta, known as the Pian di Magadino.—3¾ m. (E. bank) *Magadino* (Park-Hôt. Suisse, R. & B. 6, D. 4½, pens. 11½ fr.; San Gottardo; Belvedere, at Vira, W. of the pier), served also by the station of Magadino-Vira on the railway from Bellinzona to Luino, is not very well situated, but commands a good view down the lake.

A motor-bus ascends the valley of the Vira to (8½ m.) *Alpe di Néggia* (4550 ft.), going on thence to (11 m.; 3 fr.) *Indémini* (3070 ft.) in c. 1¼ hr. by a winding road built in the 1914–18 war, when Indémini was cut off from road traffic by the closing of the Italian frontier. From Néggia *Monte Támaro* (6450 ft.) is ascended in 4 hrs. The descent on the N.E. side may be made, viâ the *Mottorotondo Hut* (S.A.C., 40 places, 6335 ft.), to *Rivera Biróonico* (see the *Blue Guide to Switzerland*).

7½ m. **ASCONA**, on the S.W. side of the delta of the Mággia, is an old town (2314 inhab.) which has developed in recent years into a popular holiday resort, with a large English clientèle.

Hotels. **Kur-Hôtel Monte Verità**, above the town, and **Casa Semiramis**, R. & B. 8½–9½, D. 7, pens. 16–20 fr.; **Villa Veratum**, **Casa Támaro**, R. & B. 7½, D. 6, pens. 14 fr., **Kurhaus Casa Bellaria**, R. & B. 7½, D. 4½, pens. 14 fr.; **Ascona**, R. & B. 7½, D. 6, pens. 14 fr.; **Schweizerhof**, R. & B. 6½, D. 4½, pens. 13½ fr.; **Riposo**, **Tobler**, R. & B. 6, D. 4½, pens. 13 fr.; **Castello-Seeschloss**, R. & B. 7½, D. 6, pens. 14 fr., **Elvezia**, R. & B. 6½, D. 5, pens. 14½ fr.; **Pens. Basilea**, **Ticino**, **Quattrini**, **Casa Angelo**, **Schiff**, pens. 12–13 fr.—**Casa Sole**, **Collinetta**, at Móscia, ½ hr. S.

Enquiry Office, "Pro Ascona."

Bathing Beach on the point S.E. of the town, with Casino and tennis.—Golf Course (Locarno-Ascona) near the mouth of the Mággia; 9 holes.

Motor-Buses. Frequent service to Locarno (10–15 min.; 60 c.); also viâ Móscia to Porto Ronco and *Brissago* (20 min.; 1 fr. 5 c.).—Steamers 3 times daily to *Locarno* (1 fr. 40 c., 90 c.; ret. 2 fr. 10 c., 1 fr. 40 c.) and to *Brissago* (same fares).

Among the hotels and villas that have sprung up in recent years, Ascona retains many relics of other days. The church of *SS. Pietro e Paolo*, with monolithic columns, dates from 1530 and contains two paintings by the local artist Giov. Serodino (d. 1633), while that of *Santa Maria* contains 15–16th cent. wall-paintings. *San Sebastiano* retains a few relics of the original 13th cent. structure The *Collegio Papio*, S. of Santa Maria, has a charming 16–17th cent. cloister; the *Town Hall*, of the same period, has a pleasing arcaded front. Several old mansions remain in the town, notably the *Casa Borrani*, with an attractive façade of 1620, while to the N.E. is the *Castello San Materno*, badly restored, but preserving some Romanesque fragments of its chapel. Above the town, the conspicuous hotel on the Monte Verità (1150 ft.) occupies the site of a former colony of nature-worshippers; higher up is the 17th cent. pilgrimage chapel of *Madonna della Fontana*.

Pleasant short excursions may be made to (2½ m.) *Ronco*, a picturesque village standing high above the road to Brissago; or inland to (1½ m. N.W.) *Arcegno*, a curious half-derelict village of granite houses crowded together in a narrow mountain rift. Either of these places may be reached by motor-bus from the Mággia bridge

After Ascona, some of the steamers call at (9½ m.) *Gerra* and (10½ m.) *Ranzo*, on the E. bank, beneath *Monte Paglione* (5108 ft.). Others skirt the W. bank and put in at (9 m.) *Porto Ronco*, the nearest pier to Ronco (see above), then pass between the shore and the two verdant *Isole di Brissago*, planted with exotic flowers. On the smaller isle is the ruin of a Romanesque church.—14 m. (W.) **Brissago** (*Grand-Hôtel*, R. & B. 10, D. 6½, pens. 17½ fr., with private beach, *Myrthe*, also on the lake, R. & B. 6, D 4½, pens. 13½ fr.; *Camelia*, *Strandhôtel Mirafiore*, similar charges) is a picturesque village (1762 inhab.) in a sheltered situation, with the Swiss custom-house and a well-known cigar-factory. Some ancient cypresses surround the 17th cent. parish church, while to the S., near the frontier at the Ponte di Valmara, is the larger church of *Madonna del Ponte* (1528). A 'Via Crucis' with 14 chapels leads to the sanctuary of *Sacro Monte* (18th cent.). A motor-bus runs from Ponte di Valmara to Pallanza.

Monte Limidário or *Gridone* (7189 ft.) may be ascended hence in 8 hrs. Descent to *Intragna*, see p 85.—Opposite Brissago is the Italian village of *Pino Lago Maggiore*.

18½ m. (W.) **Cannóbio** (*Hot. Cannóbio*, L. or D. 450, pens. 1600 l.), a busy place (3674 inhab.) of considerable antiquity, is the principal station of the "torpediniere" or motor-launches of the preventive service. The *Santuario della Pietà*, near the pier, is in the style of Bramante, the dome and choir-vault are by Pellegrino Tibaldi (1571). On the high altar is a Bearing of the Cross by Gaud. Ferrari (1525). The *Town Hall*,

called Il Parrásio, is a 13th cent. building with 17th cent. alterations.—Buses to *Locarno* and to *Pallanza*.

From Cannóbio a motor-bus plies daily to (½ hr., 40 l.) *Falmenta* in the Val Cannobina, and another to (1½ hr.; 100 l.) *Finero*. The road, running inland from Cannóbio, ascends the *Val Cannobina* to *Traffiume*, where a boat may be hired to visit the *Orrido di Sant'Anna*, a romantic gorge with a waterfall. Thence it goes on viâ *Finero* and over the watershed to *Malesco* in the Valle di Vigezzo, where we strike the road and railway from Locarno to Domodóssola.

21 m. (E.) *Maccagno Superiore* and (21½ m.) *Maccagno Inferiore* (Hot. Maccagno, Torre Imperiale, L. or D. 450 l.), at the narrowest point of the lake, lie on either side of the mouth of the Giona, which waters the Valle Vedasca. Above the second village is the picturesque Santuario della Madonnina, supported by two lofty arches, while higher still is an old watch-tower.

The *Lago d'Élio* (3025 ft.; 2 hrs. N.E., Hot. Monte Borgna, L. or D. 450 l.) lies ½ hr. E. of the summit of *Monte Borgna* (3808 ft.), which affords a good view of the lake.

24½ m. (E.) **Luino** (*Hot. Ancora & Belvedere*, R. 600, L. 550, D. 500, pens. 1800 l.; *Posta e Svizzera*, R. 500, L. 550, D. 500, pens. 1800 l.; *Elvétia*) is a small industrial town (12,059 inhab.), lying a little N. of the junction of the Tresa and Margorábbia, which unite to flow into the lake at Germignaga. Near the landing stage is a statue of Garibaldi, commemorating his gallant attempt, on Aug. 14th, 1848, to renew the struggle against Austria with a handful of 1500 men, after the armistice which followed the defeat of Custozza. The *Town Hall* occupies a 17th cent. palazzo. On the landward side of the town is the extensive international station (with custom-house) of the Bellinzona–Novara railway. Luino is the probable birthplace of the painter, *Bernardino Luini* (c. 1475).

From Luino to Varese, 16¾ m. (27 km.), electric railway in 1¼ hr., keeping close to the road.—From the station, which lies half-way between the landing stage and the international station, the line ascends the *Valtravaglia*, down which flows the Margorábbia.—3 m. *Bosco Valtraváglia* is the terminus of a motor-bus which runs viâ the Val Cúvia to (8½ m.) *Cittiglio* (see below).—At (8 m.) *Ghirla* (Inns) we are joined by a line from Ponte Tresa. We pass the *Lago di Ghirla* (⅝ m. long) and beyond (9½ m.) *Ganna* (Hot. Valganna), the little *Laghetto di Ganna*, both of which are favourite winter skating-grounds of the Milanese. On the left of Ganna rises *Monte Piambello* (3704 ft.), a fine view-point for the Lake of Lugano. We descend the narrow *Valganna*, the valley of the Olona.—13½ m. *Induno*.—16¾ m. (27 km.) **Varese**, see p. 97
From Luino to *Ponte Tresa*, see p. 105

27½ m. (W.) **Cánnero** (*Hot. Grande Italia*, R. 800, L. 700, D. 600, pens. 2200 l.; *Cánnero*, R. 600, L. 550, D. 500, pens. 1800 l.) lies in a sheltered and sunny position at the foot of *Monte Carza* (3668 ft.). Off the coast are two rocky islets (accessible by rowing-boat) on which stood the castles of *Malpaga* or *Cánnero* (12–14th cent.), once the stronghold of the five robber brothers Mazzarda, who were captured in 1414.

The existing ruins date partly from a villa built by Ludovico Borromeo in 1519.

On the hill above the town is the church (14–15th cent.) of *Carmine Superiore*, built on the summit of a precipice, and containing some good ceiling-paintings and a triptych of the 14th cent. Lombard school.—*Monte Zeda* (7177 ft.) may be ascended from Cánnero in 6½ hrs.

To the S.W. of Cánnero is *Oggiogno*, high up on its rock, and farther on, by the lake side, is the favourite villa of the statesman Massimo d'Azeglio (1798–1866), where he wrote most of his memoirs. On the hillside above rises the lofty campanile of Barbé —30 m. (W.) *Oggébbio* lies scattered among chestnut groves.

Above Oggébbio is the little oratory of *Cadessino*, with 15th cent. frescoes, while above the lake, half-way to Ghiffa (see below), is the little 13th cent. church of *Nováglia*, exhibiting a curious mixture of Lombard and Gothic architecture.

33 m. (E.) *Porto Valtraváglia* has important glass-works. The conical hill (1246 ft.) to the S. is crowned by the *Rocca di Caldé*, the 10th cent. castle of the Marquesses of Ivrea, which was destroyed by the Swiss in 1518.—35½ m. (W.) *Ghiffa* (Hot. Ghiffa, pens. 1800 l.), another scattered village, centres round the fine Castello di Frino.

The steamer crosses the lake to (38½ m.; E.) **Laveno Mombello** (*Hot. Moro*, R. 450, L. 450, D. 400, pens 1500 l.; *Vittoria*, R. 450, L. 450, D. 400, pens. 1500 l.), an important lake-port (2919 inhab.), strongly fortified by the Austrians in 1849–59. Of its two railway stations that of the Ferrovia dello Stato is c. ½ m. from the lake; the main Nord-Milano station for Varese, Milan, and Como adjoins the pier. A monument in the piazza by the waterside commemorates the Garibaldini who fell in an attempt to capture the town in 1859. The *Villa Pullè*, on the site of an Austrian fort, on the Punta di San Michele, to the N.W., contains a small Garibaldian museum.

The *View from Laveno, which extends as far N. as Monte Rosa, the Mischabel group, and the Fletschhorn group, is seen to better advantage by ascending (2½ hrs.) the **Sasso del Ferro* (3484 ft), the beautiful hill to the E. Still wider is the panorama from **Monte Nudo* (4052 ft.), 2 hrs. farther E.—A favourite excursion from Laveno follows the shore past (2 m.) *Cerro* to (4½ m.) the 15th cent. Carmelite convent of *Santa Caterina del Sasso*, which stands in a commanding position above the lake and affords a good view of the gulf of Pallanza and the Borromean Isles

From Laveno to *Milan* viâ Varese or Gallarate, see p. 85.

Leaving Laveno we recross the lake, enjoying a magnificent view to the N. and W. To the left Monte Mottarone rises above Stresa, with Monte Rosa in the distance on its right hand. Opposite us lies Intra with Monte Rosso to the E. of it, Monte Órfano behind, and the snows of the Mischabelhörner and the Weissmies on the horizon. To the N. is the prominent Rocca di Caldè, backed by Monte Támaro.

41½ m. (W.) **Intra** (*Hot. Leon d'Oro*, R. 400, L. 550, D. 500,

pens. 1750 l.; *Intra*, R. 480, L. 500, D. 500, pens. 1700 l.), a busy industrial town (14,998 inhab.), lies between the mouths of the San Giovanni and San Bernardino torrents. To the N., close to the lake, are the beautiful private gardens of the *Villa Poss* and *Villa Ada*. A car-ferry connects Intra with Laveno.

In 1939 Intra was united with Pallanza and Suna to form the commune of *Verbania*, a name derived, like the Latin name of the lake (Lacus Verbanus), from the vervain (verbena) which grows abundantly on its shores.

A motor-bus plies thrice daily to (7 m.) *Miazzina* (2360 ft., Hot. Miazzina, pens. 1400 l.), the best starting-point for the ascent of (5 hrs.) ***Monte Zeda** (7177 ft.). An electric railway (return 440 or 330 l.) ascends N. from Intra, viâ (3½ m.) *Arizzano* and (6 m.) *Bée* (Hot. Pian di Nava, pens. 1400 l.) to (9 m.) **Premeno** (2630 ft., *Hot. Moderno*, pens. 2500 l.), a favourite summer resort commanding a fine view. Even better is the view from the higher *Pian di Sole* (3115 ft.; Hot. Panorama Monte Zeda, L. 700, D. 600, pens. 2200 l.; Pian di Sole).

Motor-Bus from Intra viâ Pallanza to (7 m.) *Verbania-Pallanza* station and (13 m.) *Omegna*.

The steamer rounds the Punta della Castagnola, passes the *Isola San Giovanni* (with Toscanini's summer villa), and approaches the hotels and gardens of Pallanza, commanding a splendid view beyond the head of the gulf.

47½ m. (W.) **PALLANZA** (9350 inhab.), charmingly situated in full view of the Borromean Islands, is sun-baked in summer, but delightful in spring and autumn, and enjoys a mild winter climate. The flora of the neighbourhood is luxuriantly beautiful.

Hotels. Majestic, May–Oct., ¼ m. S.E. of the pier, R. 1000, L. 900, D. 800, pens. 2700 l.; **Villa Panorama**, 200 yds farther on, with similar charges, two large hotels on the Punta della Castagnola, with extensive gardens; **Belvedere**, R. 800, L. 750, D. 700, pens. 2400 l.; **Metropole**, March–Nov., R. 800, L. 700, D. 600, pens. 2200 l.; **San Gottardo**, R. 680, L. 700, D. 600, pens. 2200 l.; **Simplon**, similar charges.

Post Office, 12 Via Cavour.—Information Office, Piazza Garibaldi.

Motor-Bus to *Intra*, and to the station of *Verbania-Pallanza*, going on to *Omegna*.

Tennis Courts and **Swimming** on the shore between Pallanza and Suna.

Rowing Boats, 300 l. per hr.; up to 4 pers. to the Isola Madre (2 hrs.) 800 l., to the Isola Bella or Pescatori (3 hrs.) 1500 l., to Laveno (4 hrs.) 2500 l.—Motor-Boats, up to 10 pers. to all three islands (3 hrs.) 4000 l., etc.

The pleasant lake-front is planted with magnolias. Near the pier is the monument, by Piacentini, to Marshal Cadorna (1850–1928), a native of Pallanza; and just inland is the market-place, with the *Municipio* and the modernised church of *San Secondo* (16th cent.), the tall tower of which was completed by Pellegrini in 1589. Built into the wall of the church of *Santo Stefano* is a fine Roman cippus; and in the Palazzo Dugnani is a small local *Museum*. The narrow Via Cavour, leading N. from the market-place, is continued to (¾ m.) the fine domed church of the *Madonna di Campagna*,

which was begun in 1522 and contains frescoes attributed to Marco d'Oggiono or to the Procaccini and B. Lanino.

Intra may be reached either by the pleasant lakeside road or (shorter) by the road passing behind the Punta della Castagnola. Between the two roads are the *Villa San Remigio*, with fine gardens (open on holidays) and, farther on, the *Villa Táranto*, whose very remarkable botanical gardens are open in summer. A fine Roman cippus is built into the wall of the church of *Santo Stefano*, just N. of the upper road.

A road diverging on the left c. ½ m. beyond Madonna di Campagna ascends to (5½ m. from Pallanza) the top of the *Monte Rosso* (2273 ft.). The road goes on to (3 m.) *Cavandone*, whence we may return to Pallanza viâ Suna.

After leaving Pallanza a few of the steamers call at (48¾ m.) *Suna* (Hot. Pesce d'Oro, L. 450, D. 400, pens. 1500 l.).

51½ m. **BAVENO** (3068 inhab.) is beautifully situated on the S. shore of the gulf of Pallanza opposite the Borromean Islands.

Hotels (usually open March–Oct. only). **Bellavista**, R. 1000, L. 900, D. 800, pens. 2800 l.; **Sempione**, R. 700, L. 750, D. 700, pens. 2600 l.; **Svizzero e delle Isole Borromee**, R. 880, L. 700, D. 600, pens. 2200 l.; **Beau Rivage**, R. 650, L. 700, D. 600, pens. 2200 l.; **Eden**, R. 400, L. 650, D. 550, pens. 2000 l.

English Church (Church of the Evangelists), services occasionally in summer.

Baveno is a favourite resort of the English and Americans and possesses an English church. The famous shore-road between Baveno and Stresa, affording a charming view of the Borromean Islands, is flanked by villas, among which is the Castello Branca (formerly Villa Clara), occupied by Queen Victoria in the spring of 1879.

To the N.W. of Baveno rises ***Monte Camòscio** (2920 ft.), reached by a road ascending through the village of *Oltrefiume* and climbing the S. side of a large granite quarry.—A shady road mounting the hillside S. of Baveno leads in 1½ hr. to *Levo* (1916 ft.; Hot. Levo) going on thence in 20 min. to the Hot. Bellevue Alpino (see below). *Monte Mottarone* (see below) may be ascended in c. 3 hrs. from Baveno either viâ Levo, or by the right side of the Selva Spessa valley.

On leaving Baveno all except the express steamers touch at the *Isola dei Pescatori* and the *Isola Bella* (see below).

The Borromean Islands

The ***Borromean Islands**, so named from the noble Italian family of Borromeo, to which all but the Isola dei Pescatori belong, are four islets at the mouth of the bay of Pallanza, noted for their wealth of vegetation and for the beauty of their surroundings. Baveno is perhaps the best centre for a visit to the group, though the *Isola Madre* lies nearer Pallanza and the *Isola Bella* nearer Stresa. The *Isola dei Pescatori* alone is nearer Baveno. The small *Isola San Giovanni*, or *Isolino* (no adm.; see above), lies close to Pallanza.

Rowing-Boat from *Baveno* to the Isola Bella and Isola Madre 800 l. for 2 pers.; from *Stresa* to the Isola Bella 600 l., to the Isola Madre 800 l.; from *Pallanza*, see above. Circuit of the islands, 1200 l.—Steamers to the Isola dei Pescatori and Isola Bella, see above.

Nearest to Baveno lies the **Isola dei Pescatori** or *Isola Superiore* (*Hot. Verbano*, L. 700, D. 600, pens. 2200 l.), occupied almost entirely by a picturesque fishing village.

Farther S.E. is the **Isola Bella** (*Hot. Elvezia*, L. 700, D. 650, pens. 2400 l.; *Delfino*, meublé, R. 400 l.), the most famous of the isles. Until 1650 it was a barren rock, with a small church and a few cottages, but Count Renato II Borromeo and his brother, Vitaliano II (d. 1690), then transformed it to its present appearance by constructing a palace, surrounded with terraced gardens, the soil for which had to be brought from the mainland.

The **Garden* consists of ten terraces, the lowest built on piles thrown out into the lake, and all decorated with statues, vases, and fountains, in an ornate style not always consistent with the canons of Northern taste, but wonderful in a riot of fancy, enhanced by the luxuriance of the rare exotic plants. The view of the lake and its surroundings is famous.

The unfinished *Palace* (adm. 150 l.), besides fine furniture, tapestries, and ancient weapons, contains a picture gallery with the portrait of a lady by Boltraffio, other Lombard paintings, and numerous landscapes by Tempesta, who sought refuge here when accused of the murder of his wife. The chapel (adm. by special permission only) contains family tombs by Giov. Ant. Amadeo and Bambaia, brought from a demolished church in Milan.

The **Isola Madre** (landing fee 150 l.), nearer to Pallanza, is the largest of the islands, and, like the Isola Bella, has been planted with exotic trees, which attain an even greater luxuriance than those on the sister island. The villa in the centre is surrounded by avenues which afford delightful glimpses of the mainland, especially towards Pallanza in the afternoon.

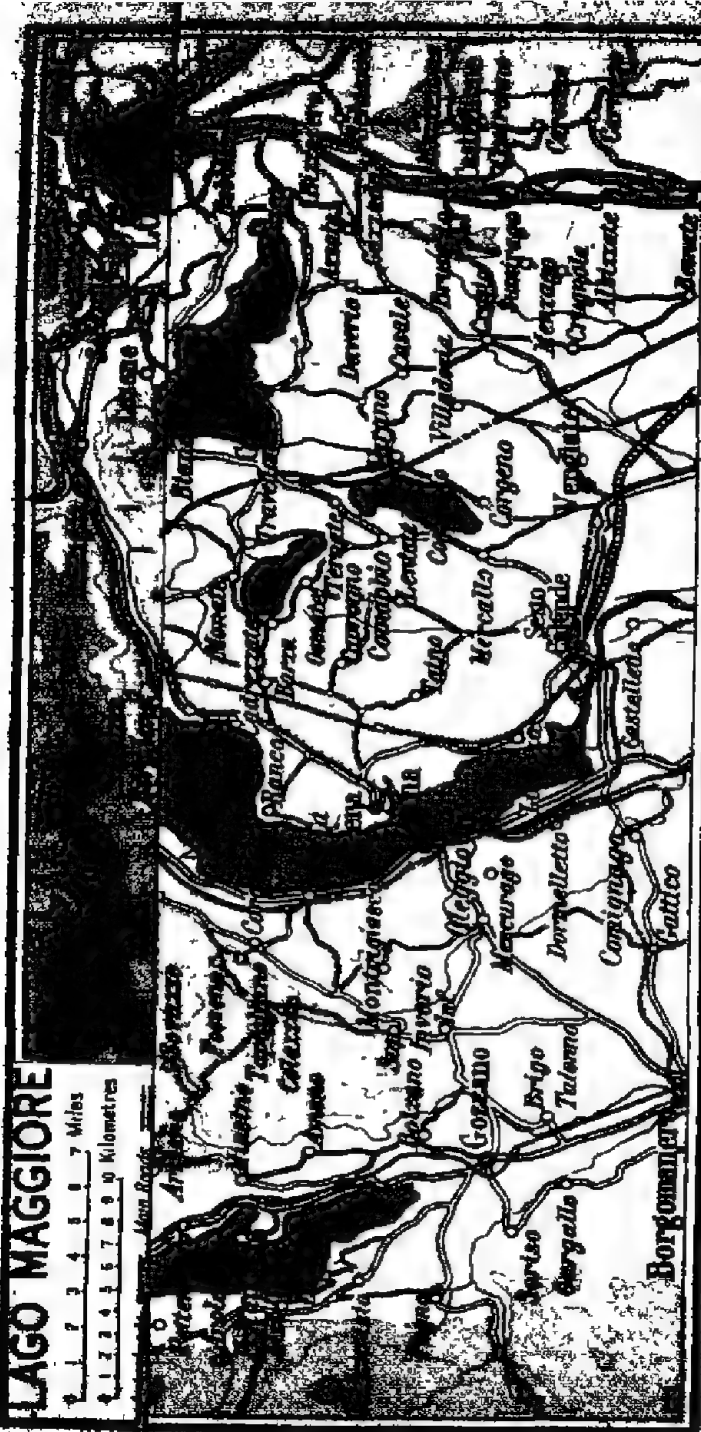
54½ m. (W.) **STRESA** (4411 inhab.), on the S. shore of the gulf of Pallanza, enjoys the most charming situation on the lake, and on that account is frequented not only by travellers, but also by Italian and foreign residents attracted by the charm of its pleasant villas and luxuriant gardens.

Hotels. **Grand-Hôtel & Des Iles Borromées**, 240 beds, March–Oct., R. 1800, L. 1300, D. 1200, pens. 4000 l.; **Regina Palace**, 220 beds, April–Nov., R. 1600, L. 1300, D. 1200, pens. 4000 l.; **Milano**, March–Oct., R. 900, L. 900, D. 800, pens. 2800 l.; **Speranza & du Lac**, March–Sept., R. 900, L. 800, D. 700, pens. 2600 l.; **Savoia**, March–Oct., R. 750, L. 750, D. 750, pens. 2500 l.; **S. Gottardo e Terminus**, March–Oct., R. 700, L. 700, D. 650, pens. 2400 l.; **Italia e Svizzera**, R. 600, L. 700, D. 600, pens. 2200 l.; **Moderno**, R. 600, L. 650, D. 550, pens. 2000 l., both open always.

Post Office, opposite the pier.—*Casino*, 10 min. from the pier.—*Information Office*, 12 Corso Italia.

Rack Railway to Monte Mottarone, see below.

Boats from 200 l. per hr.; to the Borromean Islands, see above.—Golf Links (9 holes), near Gignese, on the Mottarone railway.

The town and its surroundings abound in picturesque villas. Just N. of the church is the *Villa Ducale*, which belonged to Rosmini, who died there in 1855, and later to the Duchess of Genoa (d. 1912), mother of Queen Margherita. On the other side of the pier are the *Villa Pallavicino* and the *Villa Vignola*, both with fine gardens (no adm.). Above the town to the

S.E. is the *Collegio Rosmini*, which occupies the buildings of a convent of Rosminians, an order of charity founded by Antonio Rosmini (1797–1855), the philosopher. In the adjoining church is his monument, by Vela.

Pleasant walks may be taken among the woods on the hillside to the W. between Stresa and Levo.

FROM STRESA TO MONTE MOTTARONE, 6 m. (9½ km.), rack railway in 1½ hr. (ret. 600 l.).—The trains start either from the railway station or the pier, in connection with the main line trains and the lake steamers Passing the halts of (1 m.) *Vedasco* (1240 ft.) and (1¼ m.) *Vezzo* (1585 ft.; Hot. Villa Savoia, L. or D. 450, pens. 1600 l.) we reach (2¼ m.) *Gignese-Levo* (2077 ft.; Hot. Due Riviere, pens. 1400 l.), with the Stresa golf links *Levo* lies ¾ m. to the right.—3¼ m. *Alpino-Fiorente* (2349 ft; Grand-Hot Alpino, June–Sept., L. 1200, D. 1100, pens. 3500 l.; Alpino-Fiorente, L. or D. 600, pens. 2000 l.).—4¾ m. *Borromeo* (3208 ft.).—6 m. (9½ km.) *Mottarone* (4524 ft; Hot. Eden, L. or D. 850 l.; Stazione, L. or D. 600 l.), a winter sports centre, is 20 min. from the summit of ***Monte Mottarone** (4892 ft.).

The *View includes the whole chain of the Alps from Monte Viso in the W. to the Ortler and Adamello in the E., with the Monte Rosa group especially conspicuous to the N.W. Seven lakes are seen close at hand, and in clear weather Milan Cathedral can be distinguished standing out in the Lombard plain.—The descent may be made to *Baveno*, to (4½ hrs.) *Orta* by an easy bridle-path, or to (2½ hrs.) *Omegna* by a steep rough track.

Along the southern reach of the lake the scenery is less impressive, and the lakeside villages are correspondingly less frequented. The places on the E. bank are served by the Bellinzona–Novara railway, and those on the W. bank by the Domodóssola–Milan railway.—58½ m. (W.) *Belgirate* (Hot. Milano, R. 700, L. 550, D. 500, pens. 1800 l.), standing on a conspicuous headland, was the home of the five heroic brothers Cairoli, only one of whom, the statesman Benedetto (1825–89), survived the wars of Italian independence. On the E. bank is the picturesque old church of *Arolo*.—59½ m. (W.) *Lesa*, opposite *Ispra*, is famous for its vineyards and orchards. The Palazzo Stampa here was a residence of Manzoni. As we approach (62 m.; W.) *Méina* (Hot. Victoria Palace, R. 900, L. 700, D. 650, pens. 2300 l.; Verbano, pens. 2000 l.), the chapel-crowned hill of *San Quirico* (1352 ft) is prominent on the left. Beneath it is (64 m.; E.) *Angera* (Hot. Lido, pens. 1500 l.), anciently a place of some importance, and possessing a fine old castle of the Visconti, which passed to the Borromei in 1439, and was extensively restored in the 16–17th centuries

On the right appears the colossal statue of San Carlo (see below).—65½ m. (W.) **Arona** (*Hot. Sempione d'Italia*, L. 450, D. 400, pens. 1500 l.; *Riviera*, L. 650, D. 550, pens. 2000 l.), the terminus of the steamer service, is an ancient town (8796 inhab.) and an important railway junction. In the church of *Santa Maria* the Borromeo chapel contains an *Altarpiece of six panels by Gaud. Ferrari, representing the Holy Family, the Eternal Father, eight saints, and the donor, Countess Borromeo. The lunette over the main door has a charming 15th cent. relief of the Holy Family. In the neighbouring

church of the *Santi Martiri* is a Madonna by Bergognone, over the high altar The palace of the Podestà dates from the 15th century.

To the N., above the Simplon road, stands the *San Carlone*, a colossal statue of San Carlo Borromeo (1538–84), archbishop of Milan, who was born in the castle of Arona, which now lies in ruins above the town The statue, 75 ft. high, standing on a 40-ft pedestal, was erected in 1697 by a relative of the saint. The pedestal may be ascended by an outside stair.

From Arona to *Domodóssola*, see Rte 10A, to *Sesto Calende* and *Milan*, see p 84; to *Novara*, see p 77.

12. LUGANO AND ITS LAKE

The **LAKE OF LUGANO** (722 ft.; *Lago di Lugano* or *Lago Ceresio*) is a very irregularly shaped sheet of water comprising three main reaches and the deep narrow bay of Capolago. Its total length from Porlezza to Agno is about 22 m.; its width is never more than 2 miles. Of its area (20 sq. m.) a little more than half is politically Swiss, the N.E. arm, the S.W. shore between Ponte Tresa and Porto Cerésio, and the enclave of Campione, nearly opposite Lugano, belong to Italy. The greatest depth (945 ft.) occurs off Albogásio. None of the streams which feed the lake are of much importance and the surface-level is therefore more constant than that of its larger neighbours The waters of the lake drain into Lago Maggiore by means of the river Tresa, which flows out at Ponte Tresa. Except for the noontide *breva*, the lake is not exposed to periodic winds; but the tempestuous *caronasca* (named from Carona) occasionally sweeps the central reach from the W The scenery of the shores, except for the bay of Lugano, is far wilder and more desolate than on the greater lakes, and grim mountains hedge in the N.E arm between Gándria and Porlezza

STEAMER SERVICES Steamers of the Società Navigazione Lago di Lugano ply five times daily between Lugano and *Porto Cerésio*, and twice (in summer 4 times) daily between Lugano and *Porlezza*, and four times daily between Lugano and *Capolago* (service suspended in winter), connecting with the Monte Generoso railway Steamers go on from Porto Cerésio daily (twice in summer) to Ponte Tresa, in connection with buses to Luino (2½ hrs from Lugano) for Lake Maggiore steamers. Connections are made at Porto Cerésio for Varese (1½ hr. from Lugano) and Milan (2½ hrs) At Porlezza the steamers connect with the motor-buses to Menággio for the Lake Como steamers.—Tickets are taken on board and fares must be paid in Swiss currency Luggage is examined on board the steamers There are restaurants on board the afternoon steamers Passports are necessary for all travellers entering Italian waters, even if they do not quit the steamers. For ordinary fares and service details, see p 103

Approaches by Rail. FROM MILAN TO LUGANO VIÂ COMO, 48 m (77 km) in 2–3 hrs., part of the main St Gotthard route. *Milan*, see Rte. 14; thence viâ Monza and Seregno to (28½ m.) *Como*, see Rte. 13. The railway tunnels beneath Monte Olimpino and quits Lombardy for Switzerland.—31½ m. (51 km.) **Chiasso** (790 ft.; Touring Hotel), with the Swiss and Italian custom-house, is important only as an international station. It is connected by electric tramway with

Capolago, Mendrisio, and Como.—36½ m. *Mendrisio* (Hot. San Gottardo) has a 12th cent. campanile and a handsome church by Fontana (1862–75). Excursions (motor-buses) may be made to (3½ m.) the sulphur baths of *Stábio* viâ (2½ m.) *Ligornetto*, where Vincenzo Vela (1820–91) was born and is buried. The Vela Museum (9–12 and 2–5, adm. 1 fr.) contains casts of his works and a few originals; and on his tomb is the figure of the Redeemer, by the sculptor himself.—Another motor-bus ascends the Val di Múggio twice daily to (5½ m.) *Casima*, whence we may ascend Monte Generoso in 3½ hrs.—39 m. *Capolago* stands at the S.E. extremity of the Lake of Lugano, and at the foot of the Monte Generoso railway (see p. 102). The line skirts the E. shore of the lake, then crosses it on a causeway between *Maróggia* and *Melide*. A tunnel beneath a spur of Monte San Salvatore brings us to (48 m.) **Lugano.**

From Bellinzona to Lugano, see the *Blue Guide to Switzerland.*

From Milan to Porto Cerésio, 46 m. (74 km.), railway in 1½–2 hrs.—From Milan to (25½ m.) *Gallarate*, see p. 84.—The Lago di Varese soon comes into view on the left.

37½ m. (60 km.) **VARESE** is a flourishing town of 45,141 inhab., whose pleasant surroundings are much frequented as a summer residence by the citizens of Milan.

Railway Stations. *State Railway Station*, E. of the town, for Milan viâ Gallarate. — *Nord-Milano Station*, farther N., for Como, Laveno, and Milan viâ Saronno.—The *Electric Railway* to Luino starts from beside the State station.

Hotels. Europa, Via L. Sacco, R. 750, L. 650, D. 600, pens. 2100 l.; **Magenta,** Via Morosini, R. 600, L. 550, D. 500, pens. 1800 l., **Rosa-Ticino,** Via Vittorio Veneto, similar charges.

Post Office, Piazzale Trieste.

Tramway to *Prima Cappella-Vellone* for the funicular railways to the Sacro Monte and the Monte delle Tre Croci.—Motor-Buses to *Bobbiate* and *Belforte*, on the Lake of Varese; to *Gavirate* and *Angera*, on Lago Maggiore, etc.

The principal street of Varese extends from the Piazza Venti Settembre to the Piazza Monte Grappa and the Corso Vittorio Emanuele II. Thence an archway leads to the **Basilica of San Vittore,** built on the site of an older church in 1580–1615, from the designs of Pellegrino Tibaldi. The façade dates from 1795. The adjoining 17th cent. *Campanile* (246 ft.) commands a fine view (for adm. apply to the sacristan). The *Baptistery* beside the Basilica dates from the 12th century.

From the Piazza Monte Grappa the Via Verbano leads to the Via Luigi Sacco, in which is the *Palazzo del Governo*, formerly known as La Corte, and built by Francis III, Duke of Modena, in 1768–80. The * *Public Gardens*, formerly the duke's private grounds, command a fine distant view of the Alps.

The favourite excursion from Varese is the ascent of the Sacro Monte and the Campo dei Fiori, which may be easily combined in a single expedition. A tramway plies from the State station viâ (2¼ m.) *Sant'Ambrogio Olona* (Hot. Volta, Villa Prealpi, L. or D. 550 l.) and (3¾ m.) *Prima Cappella* (Hot. Riposo, June–Sept., R. 750, L. 650, D. 600, pens. 2100 l.) to (4½ m.) *Vellone* (2070 ft.), at the foot of two funicular railways. On the right is the line to (½ m.) the *Sacro Monte* (see below); on the left the longer ascent (1000 yds.) to the **Monte delle Tre Croci** (3389 ft.; *Grand Hotel Campo dei Fiori*, open June–Sept., R. 900, L. 900, D. 800, pens. 3000 l.). The station is a few minutes below the summit (3600 ft.) which commands a wonderful view. About 1 hr. W. is the summit of the **Campo dei Fiori** (4023 ft.) with an even more extensive prospect. From the hotel a pleasant road leads to (¾ hr.) the **Sacro Monte** (2887 ft.; funicular railway, see above), on which is the 16–17th cent. pilgrimage church of Santa

Maria del Monte, called the ***Madonna del Monte***, with several small hotels. Flanking the road leading down to Prima Cappella are a statue of Moses and 15 shrines representing the mysteries of the Rosary (17th cent.).—Another interesting excursion may be made to Castiglione Olona and Castelsèprio (7½ m. S.; p. 85).

From Varese to *Laveno*, see p. 91; to *Luino*, see p. 90, to *Milan* viâ Saronno, see p. 85.

Beyond Varese we cross the Olona and reach (40 m.) *Induno Olona*, at the foot of *Monte Monarco* (I.; 2818 ft.).—Near (41 m.) *Arcisate-Brenno*, in 1848, a handful of Garibaldini withstood for four hours an Austrian force of 5000.—43½ m. *Bisuschio-Viggiù* is the station for (1½ m. E., electric tramway in ½ hr.) *Viggiù* (1685 ft.; Hot. Viggiù, R. 500, L. or D. 600 l.), a small holiday resort.—We descend the valley of the Brivio. The station of (46 m., 74 km.) *Porto Ceresio* adjoins the steamer quay.

Approaches by Road. The main road from the St. Gotthard Pass, joining the route from the San Bernardino Pass just before *Bellinzona*, follows the Lugano railway thence, crossing the Pass of Monte Cèneri (1825 ft.).—8½ m. (from Bellinzona) *Bironico* lies beneath Monte Tàmaro (6450 ft.). We descend the Valdagno, the lower course of the Vedéggio, then cross a low pass to the left (E).—18½ m. *Lugano*.

From Milan there is an Autostrada direct to (36½ m.) **Varese**, bearing right from the Lago Maggiore autostrada at 24½ m. From Varese the road ascends the Valganna, the narrow valley of the Olona, past two small lakes, to (45½ m.) *Ghirla*. There the Lugano road keeps to the right, touching the lake at (49½ m.) *Ponte Tresa*, the frontier station.—At (52½ m.) *Agno* we touch the lake again, and keep to the right for (56½ m.) *Lugano*.

LUGANO (905 ft.), the largest town (26,000 inhab.) of Canton Ticino, is charmingly situated on a bay of the lake which bears its name, and lies at the mouth of the Cassarate torrent, between the commanding heights of Monte Brè (E.) and Monte San Salvatore (S.) The character of the old town, with its narrow streets and closely-packed dwellings, is thoroughly Italian, but all round it, on the shore and on the hills behind, has sprung up a new settlement of hotels and villas, giving the place a cosmopolitan air. The S. suburb of *Paradiso* is composed almost entirely of these great pleasure houses.

Railway Station (A 2), above the town, to the W., connected with the town by a funicular railway, and by tramway.—Steamer Quays. *Lugano-Centrale* (B 2, 3), for all steamers; *Lugano-Paradiso* (D 1), for Paradiso and Monte San Salvatore; *Lugano-Castagnola* (D 5), for Castagnola, Cassarate, and Monte Brè.

Hotels (charges highest in spring). **Palace-Grand** (a, C 2; 180 beds), R. & B. 12, D. 9, pens. 25 fr.; **Park**, (b; C 2; 130 beds), R. & B. 13, pens. 23 fr.; **Splendide**, Via Mazzini (D 1), 125 beds, R. & B. 13, D. 9, pens. 23 fr.; all on the lake; **Majestic-Métropole** (c; C 2; 130 beds) in a lofty position near the station, R. & B. 10½, D. 7½, pens. 20 fr.; **Bristol** (d; B 2; 120 beds), R. & B. 9½, D. 7, pens. 18½ fr.; **Lloyd & National au Lac** (g; B 2; 100 beds), R. & B. 7½, D. 6½, pens. 15½ fr.; **St. Gotthard-Terminus** (h; B 2), R. & B. 7½, D. 5½, pens 15½ fr.; **Continental-Beauregard** (e; B 2; 100 beds), R. & B. 7½, D. 5, pens. 15 fr.; **International au Lac** (m; B 2; 110 beds), R. & B. 7½, D. 6, pens 15½ fr.; **Weisses Kreuz** (j; A 2; 100 beds), R. & B. 8, D. 6, pens 15½ fr.; **Adler** (i; A 2), R. & B. 7½, D. 5½, pens 15½ fr., **Walter Garni** (f, B 2), R. & B. 8, D. 5½ fr.

At *Paradiso*: **Eden** (k; E 1), R. & B. 10½, D. 7, pens. 20½ fr.; **Europe** (l; D 1; 120 beds), R. & B. 9½, D. 7, pens. 19 fr.; **de la Paix** (beyond D 1), R. & B. 8½, D. 6½, pens. 16 fr.; **Meister, Beau-Rivage, Bellevue, Victoria**, similar charges; **Ritschard & Villa Savoy** (n; D 1; 100 beds), R. & B. 7½, D. 5½, pens. 13½ fr.;

LUGANO
LAKE OF LUGANO
CASSARATE
PARADISO
Belvedere
PARCO CIVICO

Tivoli, **Bellerive**, **Primrose**, **du Lac-Seehof**, **Gerber**, **Terrasse**, **Schmid**, **Esplanade**, at these, R. & B. 6½–7½, D. 4½–5½, pens. 13–14½ fr.

At *Castagnola* (all beyond E 5), **Müller**, R. & B. 7½, D. 6, pens 15½ fr., **Eldorado**, R. & B. 6½, D. 5½, pens. 13 fr., **Carlton-Villa Moritz**, R. & B 7½, D. 6, pens 14½ fr., **Boldt**, R & B. 7, D 5, pens. 13 fr.—At *Cassarate* **Castagnola au Lac** (p, C 5 100 beds), R. & B. 8½, D. 7, pens. 18 fr., **Seegarten** (q; C 5; 100 beds), R. & B. 7½, D. 6½, pens. 14½ fr., **Diana** (r, C 5), R. & B. 6½, D 5, pens 13 fr

Restaurants. *Biaggi*, Via Pessina, *Huguenin*, *Kursaal*, Riva Albertolli; *Gambrinus* (brasserie), Via Luvini; *Jacchini*, Via Magatti.—Tea-Rooms. *Huguenin*, see above, *Buri*, *Münger*, Via Luvini, *Vanini*, Via Nassa and Piazza Riforma; *Marsorati*, Via della Cattedrale; *Lutz*, Via Canova

Post Office (A 3), Via della Posta—Information Bureau, Riva Gioc Albertolli, close to the Kursaal.—Tourist Agents *Wagons-Lits/Cook*, Riva Vincenzo Vela; *Danzas*, Piazza Manzoni.

Conveyances. Taxicabs, 1 fr, plus 60 c per km by day and 1 fr at night (80 c. for small taxi) Waiting 10 c. for each 2 min., trunk 1 fr If cab dismissed outside the town, 60 c per km for return empty—Tramways from the Piazza Manzoni (B 3) to the *Station* and *Besso*, to *Paradiso* (for San Salvatore), to *Cassarate* (for Monte Brè), to *Molino Nuovo* and the *Cemetery*, and to *Viganello.*—Funicular Railways from the railway station to the town (A 2, up 15 c., down 10 c.); from the Piazza Luini to the Via Clemente Maraini, near the English Church (up 20 c, down 15 c.); from Paradiso to *Monte San Salvatore*, see p 102, from Cassarate to Suvigliana and *Monte Brè*, see p 102.—Motor-Buses to *Menaggio*, *Chiavenna*, and *St. Moritz*, to *Locarno* (5 fr. 40 c.) in summer, also to *Agra*, *Morcote*, *Carona*, *Tesserete*, *Cademario*, and other villages in the neighbourhood (see below).

Steamers on the lake, see p. 96—Motor-Launches to *Caprino*, *Campione*, etc, across the lake (see below).

Amusements. Kursaal (B 3), Riva Gioc Albertolli, open in summer for afternoon concerts and evening entertainments (gaming room); in winter, variety shows at the Teatro Apollo adjoining—Boating *Motor Boats*, 10–16 fr. per hr; *Rowing Boats*, 1–3 pers, 1 fr. 20 c. per hr., 4–8 pers 2 fr. per hr; with rower, 3 and 4 fr per hr.—Golf Course (9 holes) at *Magliaso* (22 min. by railway, 5 fr per day, 20 fr per week, 50 fr. per month, 150 fr. for the season)—Swimming in the lake at the Lido (Cassarate, C 4) and at Paradiso; also at Melide and Agnuzzo.

English Church (B 2, *St. Edward's*), Via Clemente Maraini, services in April–October

British Vice-Consulate, 8 Piazza Dante (A 3)

History. Like Locarno, Lugano was taken from Milan by the Swiss in 1512 and was ruled as a subject district until the dissolution of the Old Swiss Confederation in 1798 It vigorously repulsed an attempt to bring it under Italian domination, choosing rather to remain 'free and Swiss', and in 1803 became part of the new canton of Ticino Until 1878 Lugano shared with Bellinzona and Locarno the privilege of being the cantonal capital for alternate periods of six years. From 1848 to 1866 Lugano was Mazzini's headquarters during the struggle of the Italians to throw off the Austrian yoke in Lombardy.

The *Railway Station* (A 2) is situated on a terrace commanding a beautiful view of the town and its picturesque surroundings Immediately below stands the church of *San Lorenzo*, or *Cathedral*, which has a façade in the Lombard-Venetian style and three good portals, of which that in the centre is dated 1517. In the interior are frescoes of the 14–16th centuries.—From the station we descend by a short funicular railway (see above) to the lower town, through the narrow streets of which we find our way to the Piazza della Riforma, which is separated from the lake by the *Municipio* or *Town Hall* (B 3), a modern building with a courtyard. To the E.

and W. of the Municipio lie the PIAZZA MANZONI, with its gardens, and the PIAZZA RIZIERO REZZONICO, with its fountain, the two other principal squares, and almost in front of it is the chief steamboat quay.

The favourite promenade, especially in the evening, is the RIVA, the series of quays which extends along the entire lake-front, commanding beautiful views. It is traversed by a tramway. From the Piazza Rezzonico we follow the Riva Vincenzo Vela (B 2) S. to the plain Franciscan church of **Santa Maria degli Angioli** (E 1), founded in 1499, which contains some remarkable *Frescoes by *Bernardino Luini* (d. 1532). The church (including the frescoes) was restored in 1927–30.

The most striking fresco is the huge Crucifixion (1529–30), occupying the great arch between the nave and the choir; below are figures of St. Sebastian and St. Roch. In the 1st chapel on the right is a *Madonna with the Child and the young St John, a work of great beauty and refinement; and on the left wall of the nave is a Last Supper, in three panels. A fresco of the Flight into Egypt, in the 4th chapel on the right, is attributed to *Bramantino*.—The adjoining Palace Hotel occupies the site of the convent.

The funicular railway (15 c.) and the flight of steps, beside the church, ascend to the Via Clemente Maraini, in which is the *English Church*.

From the adjoining Piazza Luini (C 2) the Riva Antonio Caccia goes on to the pleasant suburb of *Paradiso*, at the foot of Monte San Salvatore. In the gardens on the quay are a bust of George Washington and (farther on) the *Museo Caccia*, with modern paintings (9–12 & 2–5; 50 c.). Those bound for the San Salvatore funicular railway (see below) diverge from the Riva by the Viale San Salvatore.

From the Piazza Manzoni (B 3) the Riva Giocondo Albertolli leads N.E., passing the Kursaal, to the pretty PARCO CIVICO (B 3, 4), formerly the grounds of the Villa Ciani, in which are Vincenzo Vela's *Statue of 'La Desolazione,' the figure of a mourning woman, and Antokowsky's 'Dying Socrates.' The mansion here is now a *Historical Museum* (open 9.30–12 & 2–5; adm. 50 c., free on Thurs. morning). To the N. of the park is the PIAZZA INDIPENDENZA, with a monument (1898) commemorating Lugano's choice in 1798. Thence the Viale Carlo Cattaneo leads E. to the suburb of *Cassarate* (tramway), at the foot of the Monte Brè funicular (see below). The *Lido* here is a bathing-beach, with 200 cabins, a restaurant, etc. (adm. 1 fr., cabin 1 fr.). A road goes on, passing the steamboat quay of *Lugano-Castagnola*, to *Castagnola*.

The **Villa Favorita** (E 5), set in a delightful garden overlooking the lake, houses a fine collection of pictures made by the Baron Heinrich Thyssen-Bornemisza (d. 1947). It is open from mid-March to mid-Nov., Fri. and Sat. 10–12 and 2–4, Sun. 2–5 (July and Aug. also Thurs. and Sun. 9–12, and

Fri. and Sat. from 9). The rich collection of Italian masters includes works by Paolo Uccello, Giov. Bellini, Carlo Crivelli, Bramante (*Ecce Homo), Dom. Ghirlandaio, Vitt. Carpaccio, Filippino Lippi, Boltraffio, Titian, Veronese, and Caravaggio. The Flemish, Dutch, and German schools are well represented by Jan van Eyck (*Diptych), Gerard David, Frans Hals, Jan Steen, Vermeer, Hieronymus Bosch, Dürer, Cranach the Elder, and Holbein (Henry VIII). There are several characteristic El Grecos, and works by Ribera, Velasquez, Goya, Claude, Watteau, and Boucher. English paintings include examples by Gainsborough, Reynolds, and Romney.

The *Torre Enderlin* (1194 ft.), a few minutes above the English Church, and the *Belvedere di Moncucco* (1385 ft.), 12 min. from the station by the Via Besso, both command good views of the town and lake.—Motor-launches (return fare 1 fr.) ply across the lake (especially on holidays) to the cool grottoes (Cantine di Cavallino and di Caprino) at the foot of the *Monte Caprino*, the mountain opposite Lugano, where wine is sold, and to *Campione* (p. 104).

The ***Monte San Salvatore** (3002 ft.), which commands exquisite views, especially to the N., is ascended by funicular railway (up 2 fr. 60, down 1 fr. 80, return 3 fr. 50 c.) from Paradiso in 18 min. (no return trains between 11.30 and 1.40). Carriages are charged at (9 min.) *Pazzallo* (1627 ft.), a halt a little above the village of Pazzallo, where the rough and stony footpath up the mountain (1½ hr.) begins. The terminal station (2894 ft., Vetta-Kulm, R. & B. 7½, D. 5½, pens. 13½ fr.) lies 5 min. below the pilgrimage chapel on the summit. The *Daphne salvatoria*, a small red flower growing on the Monte San Salvatore, is said to be found nowhere else.—From Pazzallo a road leads S. to (5 m.) *Carona* (1975 ft.; motor-bus from Lugano in ¾ hr., 1 fr. 40 c.), the church of which has interesting paintings and sculptures. It descends thence to *Melide* and skirts the lake to *Morcote* (see p. 105).

The **Monte Brè** (3061 ft.), another good view-point, to the E. of Lugano, is ascended in 40 min. by funicular railway (up 3 fr. 30, down 2 fr. 20, return 4 fr. 40 c.) from Cassarate (see above), viâ (5 min.) *Suvigliana* (1289 ft.), where carriages are changed, and *Aldesago* (2024 ft.). Near the top is the *Kulm Hotel*.—From Suvigliana a pleasant road leads S.E. along the hillside to (½ m.) *Ruvigliana* (1500 ft.; Kurhaus Monte Brè, pens. 15 fr.; Villa Eugenia, pens. 13 fr.), whence we may either descend by zigzag road viâ Castagnola (motor-bus to Lugano, 60 c.), or ascend in long curves viâ Aldesago (see above) to the village of *Brè*. A road leads N. from Suvigliana viâ *Albonago* to *Viganello* on the line from Lugano to Dino.

FROM LUGANO TO MONTE GENEROSO, 14½ m. (23 km.). Railway to *Capolago*, 8¾ m. (14 km.) in 20-30 min., or steamer in 50 min.; thence rack-and-pinion railway (May-Sept.) to *Generoso-Vetta*, 5½ m. (9 km.) in 1¼ hr. (return fare from Lugano, 9 fr. 70 c.).—From Lugano to *Capolago*, see p. 97.—Leaving the mountain railway station which adjoins the main line station, we begin the ascent almost at once, running S.E. to (2 m.) *San Nicolao* (2306 ft.), where we turn sharply N.E., with a gradually extending prospect.—4 m. *Bellavista* (4006 ft.; Hôt. Bellavista, R. & B. 7½, D. 5, pens. 14 fr., June-Oct.) affords a good view of the Alps and the Lombard plain.—5½ m. *Generoso-Vetta* (5233 ft.; Hôt. Suisse, R. & B. 7½, D. 5½, pens. 13 fr.) lies ¼ hr. below the summit of **Monte Generoso** (5581 ft.), a rocky crest commanding a magnificent panoramic *View of the Alps, which extends from Monte Viso in the S.W. past the Gran Paradiso to Monte Rosa and the Mischabelhörner. To the N. above the Ticino Alps rises the Bernese Oberland, with the Tödi and Rheinwald group to the right. To the N.E. is Monte Disgrázia, with the Bergamasque Alps farther S., while in the opposite direction lies the plain of Lombardy with its rivers and cities. Monte Generoso has long been known as a hunting-ground for botanists, and its upper slopes are a garden of wild flowers in June. There is an Alpine Garden (600 species) at Bellavista.

Pleasant alternative ascents may be made from *Maroggia* viâ Róvio (motor-bus thus far), and from *Mendrisio* (see p. 97).

FROM LUGANO TO TESSERETE, 5 m., electric railway in ½ hr. (1 fr. 80, 1 fr. 20 c.) —The railway, starting at the main railway station, ascends the W. side of the Cassarate valley, passing several suburban stations.—Above (3 m.) *Canobbio* appears the high-lying church of *San Bernardo* (2330 ft.).—3¾ m. *Suréggio* has a 13th cent. belfry.—5 m. **Tesserete** (1696 ft.; *Hôt.-Kurhaus Tesserete*, R. & B. 6½, D. 4½, pens. 12 fr.; *Pens. Eden*, pens. 11 fr.) with its old campanile, lies in the pleasant Val Capriasca. *Ponte Capriasca*, 25 min. S.W. on the road to Sala, contains a fine copy of Leonardo's 'Last Supper' in its church, while close by is the 14th cent. chapel of San Rocco. A motor-bus runs from Lugano to (½ hr.; 1 fr. 30 c.) Ponte Capriasca and (¾ hr.; 1 fr. 60 c.) Tesserete.

FROM LUGANO TO DINO, 5 m., electric railway in ½ hr. (1 fr. 20 c.), starting from the Piazza Manzoni viâ (1¼ m.) *Viganello* and (3½ m.) *Davesco*.—5 m. *Dino* (Inns) has a Romanesque campanile. Above it (motor-bus) is the finely situated village and summer resort of *Sonvico* (1988 ft.; Hôt. Post, pens. 12½ fr.). Beyond Sonvico we may cross the ridge into the Val di Colla (the upper glen of the Cassarate) for (5 m.) *Màglio di Colla* (Inn), whence the *Pizzo Camoghè* (7304 ft.) may be ascended in 4½ hrs. Interesting ascents may be made from the stations on the Dino line among the hills to the E., most interesting of which are the *Colma Régia* (4967 ft.) and the *Sasso Grande* (4899 ft.). For the ascent of *Monte Tàmaro*, see p. 88

FROM LUGANO TO PONTE TRESA, 7½ m. (12 km.) by light railway in ½ hr. (3 fr. 5, 1 fr 90 c.), starting at the main railway station (steamer route, see below). This line affords access to the vineyards and wooded valleys of the **Malcantone**, the district lying between Lugano and the Italian frontier overlooking Lago Maggiore. After two tunnels the line emerges beside the *Laghetto di Muzzano*.—2 m. *Cappella-Agnuzzo*, for the bathing-beach of *Agnuzzo* (Hôt. Casa Coray, good, with lakeside garden and art-collection, pens. 12 fr.), ½ m. S.—By a long curve to the N. we cross the canalised Vedéggio, flowing down the Val d'Agno.—3½ m. *Bióggio* is the nearest station to Cademário (see below).—4¾ m. *Agno* (Pens. Vallone, 10½ fr) is at the head of the quiet W. arm of the Lake of Lugano.—6½ m. *Magliaso* (Hôt. Villa Magliasina, pens. 18 fr), with the Lugano golf links, lies at the foot of the Val Magliasina. A motor-bus runs up the valley viâ *Pura* (Paladina, R & B. 6, D. 4, pens. 12 fr) to (3 m.) *Novaggio* (Alb. della Posta, pens. 10½ fr.) and (7 m.) *Astano* (Pens. della Posta, 10½ fr.), both at the foot of *Monte Lema* (5322 ft.), on the Italian frontier to the N —7½ m. *Ponte Tresa*, see p. 105.

The pleasant environs of Lugano may be visited by several motor-bus routes; (a) Viâ (5 m) *Bióggio* (see above) to (11 m. in 1 hr.; 2 fr. 40 c.) *Cademário* (Kurhaus Cademário, 140 beds, R. & B. 7½, D. 5½, pens. 15 fr.; Kurhaus Belsito, R. & B. 5½, D. 4½, pens. 11 fr.), a health resort overlooked by the little 12th cent. church of Sant' Ambrógio, with 13–15th cent. wall-paintings.—(b) Viâ (3½ m.) *Montagnola* (Hôt. Bellevue, R. & B. 6, D. 4½, pens. 11½ fr.) to (4¾ m.) *Agra* (35 min.; 1 fr. 30 c.).—(c) Viâ (3¾ m.) *Carabbia* to (5 m.) *Figino*, on the W. arm of the lake, and round the foot of Monte Arbostora to (7½ m.) *Morcote* (40 min.; 2 fr.; better reached by steamer, see below).—(d) Viâ (3 m.) *Cadempino* (Hôt. Juliana, pens. 12½ fr), overlooking the Val d'Agno, to (4½ m.) *Bedano* (35 min.; 1 fr. 10 c.), etc.

FROM LUGANO TO PORLEZZA AND MENÁGGIO, 19 m. (31 km.). Steamer to *Porlezza*, 11 m. (18 km.), twice daily in 1½ hr. (3 fr. 50, 2 fr. 50 c.); motor-bus thence to *Menággio*, 8 m. (13 km.) in ½ hr.

The road (1936) connecting Lugano and Menággio, viâ the N. shore of the lake and Porlezza, keeps high up above Gándria on the slopes of Monte Brè, and descends to the lake at *Ória*, the frontier station. A regular motor-bus service plies between Ória, Menággio (140 l.), Tremezzo (215 l.) and Como (440 l.).

From the Lugano Paradiso and Lugano Centrale piers the steamer steers to (2½ m.) *Lugano-Castagnola*. The N. shore of the lake, studded with hotels and villas on the sunny slopes of Monte Brè, is in strong contrast with the uninhabited S.

bank.—5 m. *Gándria* (Hôt. Seehof), with picturesque houses along the lake-side, is the last Swiss village.

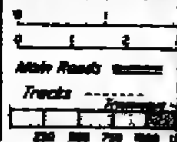
The motor launches to Gándria call at the intermediate piers of *Cassarate*, *Cortivo*, *San Domenico*, and *Grotto Elvezia*; others cross the lake and touch at *Cavallino* and *Caprino* before recrossing to Gándria.

We enter Italian waters and reach (5¾ m.) *Santa Margherita* (custom house) on the opposite bank, connected by a funicular railway (up 150 l., ret. 200 l.) with the high-lying **Belvedere di Lanzo* (2904 ft.; restaurant), a fine view-point. We cross once more to the N. bank and touch at (6½ m.) *Oria*, once the home of Antonio Fogazzaro (1842–1911), the author, pass *Albogásio*, and reach (8 m.) the picturesque village of *San Mamete* (Stella d'Italia, R. 700, L. 700, D. 650, pens. 2400 l.), with a 12th cent. campanile. Above stands *Castello*, finely placed at the mouth of the unfrequented Val Solda.—As we cross to (9½ m.) *Osteno* (modest inns) we obtain a fine view of the head of the lake, dominated on the N. by the *Monte dei Pizzoni* (4275 ft.), while ahead are the jagged *Monte Pidàggia* (4938 ft.) and the mountains of Lake Como. Close by are the *Órrido*, a narrow ravine accessible only by boat, and some stalactite caverns.—10½ m. *Cima* lies close under the rocks of Pizzoni.—11 m. (18 km.) **Porlezza** (*Regina*, R. 400, L. or D. 450, pens. 1800 l.), at the head of the lake, is the starting-point of the motor-bus service to Menággio.

The VAL CAVARGNA, down which flows the Cúccio, descending from the N., is little visited, but affords access to many passes leading into the Cassarate valley behind Lugano, while from its upper end the *Pizzo di Gino* or *Menone* (7388 ft.) may be ascended.

The motor-buses for Menággio leave Porlezza in connection with the steamers. We cross the Cúccio and, passing the lonely *Lago del Piano* (915 ft.), ascend to (5 m.) *Grándola* (1237 ft.), the road summit.—8 m. **Menággio**, see p. 114.

FROM LUGANO TO PORTO CERÉSIO AND PONTE TRESA, 15 m. (24 km.), steamer daily in 1¾ hr. (3 fr. 30, 2 fr. 50 c.); to *Porto Cerésio*, 9½ m. (15 km.), four times daily in 70 min. (2 fr. 45, 1 fr. 70 c.).—The Ponte Tresa steamer omits Porto Cerésio, going direct from Morcote to Figino. Some of the steamers call at Poiana (see below) before Brusino-Arsízio.—Leaving the Lugano-Centrale pier the steamboats call at (1¼ m.) *Lugano-Paradiso*, and then, doubling the Punta San Martino at the foot of the Monte San Salvatore, steer out into the lake. The view behind us is delightful as we leave the W. shore. Monte Brè, with its many villas, stands up boldly in the foreground, while more distant, at the head of the lake, are Monte Brenzone and the pointed Pizzoni; to their right, farther off, appear the Cima la Grona and the distant Legnone.—2½ m. *Campione* (Hot. Ferrari, L. or D. 650 l.; Italo Svizzero, L. or D. 600 l.), the centre of a small Italian enclave,

LAKE OF
Main Roads
Tracks
Maccagno
Carlazzo
Menaggio
Tremezzo
Nesso
Carena

has long been noted for its sculptors and architects; the chapel of St. Peter (1327) is a good example of their work. In the parish church are some 15th cent. reliefs. The village (passport but no visa required) is also frequented for its Casino, with gaming-room and dancing (motor-launches from Lugano). On the left beyond Campione is seen the baroque façade of the chapel of Madonna dei Ghirli.—The steamer lowers its funnel to pass under the causeway which carries road and railway across the lake. Ahead open the two S. arms of the lake, divided by the hill of San Giorgio.—3½ m. *Bissone*, at the E. end of the causeway, was the birthplace of Stefano Maderna (1576–1636), the sculptor of the famous statue of St. Cecilia in Rome. A monument on the shore commemorates him and many fellow-artists who were natives of Bissone. We cross the lake to (4¼ m.) **Melide** (*Hôt. du Parc*, R. & B. 6, D. 4½, pens. 12½ fr.; *Riviera*, *Generoso*, R. & B. 5½, D. 4, pens. 10½ fr.), frequented for its bathing-beach. It was the birthplace of Domenico Fontana (1543–1607), architect of the royal palace at Naples. Leaving on our left Monte Generoso and the Capolago arm of the lake, we touch at (6½ m.) *Brusino Arsizio* and cross thence to (7½ m.) **Morcote** (*Hôt. Carlton*, R. & B. 6½, D. 4½, pens. 14 fr.; *Rivabella*, R. & B. 6½, D. 4½, pens. 12½ fr.), perhaps the most picturesque village on the lake, standing at the foot of *Monte Arbostora* (2753 ft.). Characteristic is the tall campanile of the pilgrimage-church of *Madonna del Sasso* (13th cent.), which is adorned with 16th cent. frescoes.—Motor-bus to Lugano, see above.

At Morcote the lake makes a sharp bend to the N. and we enter the W. arm, the left bank of which belongs to Italy, the right to Switzerland.—9¼ m. (15 km.) **Porto Cerésio** (*Hôt. du Lac*, April–Oct., L. or D. 600, pens. 2000 l.; *Rossi*, L. or D. 450, pens. 1500 l.; Italian customs), the terminus of the railway to Milan viâ Varese, stands at the foot of *Monte San Giorgio* (3600 ft.), which is easily ascended and commands a fine view. The rest of the journey is less picturesque, though Monte San Salvatore stands up boldly on the right.—13¼ m. *Figino*.—We leave the bay of Agno on the right, and enter a land-locked bay.—We call at the Swiss pier of (15 m., 24 km.) **Ponte Tresa**, which consists of a Swiss village (Hôt. Bellavista, Pesce, Crivelli) and an Italian village (Hot. Stazione, R. 450, L. 450, D. 400, pens. 1500 l.; Varese, L. or D. 450 l.) separated by the Tresa, the effluent of the lake, which here marks the frontier.

An electric railway connects the picturesque Swiss village with Lugano (see above); and a motor-bus runs along the frontier to (4½ m.) *Fornasette* (custom house) and thence to (8 m.) *Luino*, on Lago Maggiore (50 min.; 1 fr. 90 c.).

From Lugano to Capolago, 9½ m. (15 km.), steamer thrice daily in 40–50 min. (1 fr. 90, 1 fr. 40 c.).—Starting at Lugano-Centrale pier, the steamers call at Lugano-Paradiso, then

proceed S., beneath the railway bridge across the lake, to (6½ m.) *Poiana*, a lonely village at the foot of Monte San Giorgio, opposite Maróggia (see below). Some boats call at Campione and Bissone.—15 m. **Capolago** (905 ft.; *Hôt. du Lac*), at the S.E. extremity of the lake, is the starting-point of the mountain railway up Monte Generoso (see above). It was the birthplace of Carlo Maderna (1556–1629), architect of the façade and piazza of St. Peter's at Rome.

A tramway (coming from Chiasso) runs hourly to (¾ m. W.) *Riva San Vitale*, where the Baptistery, with an octagonal vault and an apsidal choir, at least as old as the 11th cent., is unique in Switzerland.—For the railway to *Lugano*, and to *Chiasso* (Como, Milan), see p. 97.

13. COMO AND ITS LAKE

The **LAKE OF COMO** (652 ft; *Lago di Como*) is Virgil's *Lacus Larius*, from which is derived the alternative name of *Lago Lário*. The lake is formed of three long, narrow arms which meet at Bellágio, one stretching S.W. to Como, another S.E. to Lecco, the third N. to Cólico. Its total length is 31 m. from Como to Gera, its greatest breadth 2½ m. just N. of Bellágio, its greatest depth 1345 ft. off Argegno, and its area 56 sq. m. The chief feeder is the *Adda*, which flows in at Cólico and out at Lecco. The lake is subject to frequent floods and is swept regularly by two winds, the *tivano* (N. to S.), in the morning, and the *breva* (S. to N.), in the afternoon.

STEAMER SERVICES. A frequent service of steamers is maintained between Varenna, Menággio, Bellágio, Tremezzo, and Como; and is extended to Cólico once daily on holidays. The service from Varenna to Lecco viâ Bellágio runs once daily (twice on Wed. & Sat.). Fewer services in winter.

Approaches by Rail. FROM MILAN TO COMO VIÂ MONZA, 29 m. (48 km.), express trains in 1 hr.

FROM MILAN TO COMO VIÂ SARONNO, 28½ m. (46 km.), Nord-Milano railway in ¾–1¼ hr. From Milan to (13½ m.) *Saronno*, see p. 85.—Thence we proceed viâ (25½ m.) *Grandate-Bréccia* to (28½ m.) *Como-Lago*.

FROM MILAN TO LECCO AND CÓLICO, 56 m. (90 km.), see Rte. 15.

FROM MILAN TO CANZO-ASSO, 32½ m. (52 km.), Nord-Milano railway in 1½ hr. We traverse a thickly populated district, with furniture and artificial silk factories.—13½ m. *Séveso*. In the wood of *Barlassina*, to the right, St. Peter Martyr was murdered in 1252. We enter the fertile *Brianza*, a region with many imposing country houses.—21½ m. *Inverigo* (Hot. del Gigante, L. or D. 450 l.) has a fine villa, built by Luigi Cagnola (1813–33).—At (25 m.) *Merone-Pontenuovo*, we cross the line from Como to Lecco.—27½ m. **Erba** (*Hot. Bologna*, L. or D. 600 l.), on the Como-Lecco road, is a scattered community in an undulating plain. Favourite excursions are to the *Buco del Piombo*, a limestone cavern, and to the *Alpe del Vicerè* (2800 ft.), an 'Alpine Village' on the heights to the N.W.—32½ m. *Canzo-Asso*, the terminus of the railway, is connected by road with Bellágio (see p. 114).

FROM LUGANO TO COMO, see p. 96.

Approaches by Road. FROM MILAN there is an AUTOSTRADA (dreary) direct to (29½ m.) *Como*, bearing right from the Lago Maggiore autostrada at 11½ m.—From Milan to *Lecco*, see Rte. 15.—From Lugano to *Como* viâ Chiasso, see p. 96; to *Menággio* by road, see p. 103.

COMO (700 ft.), beautifully situated at the S.W. extremity of the Lake of Como, is a manufacturing town (62,415 inhab.), the capital of the province which bears its name, and the seat of a bishop. Conspicuous to the N. is Monte Bisbino, while to the S. rises the tower of Baradello. The industry is the weaving of silk, long a domestic occupation, but nowadays mainly concentrated in large factories.

Railway Stations. *State Railway Station* or *San Giovanni* (A 2), W. of the town, for trains to Milan, and to Lugano and the rest of Switzerland. —*Como-Lago* (C 2) and *Como-Borghi* (C 5), on the Nord-Milano railway, for trains to Varese and Laveno, and to Milan viâ Saronno.

Hotels (prices raised April–Sept.). **Metropole Suisse** (a; B 2), R. 1100, L. 750, D. 650, pens. 2500 l.; **San Gottardo** (c, B 2), R. 800, L. 750, D. 650, pens. 2500 l.; **Firenze** (d; B 2), R. 550, L. 650, D. 600, pens. 2100 l.; **Barchetta** (e; B 2), R. 550, L. 650, D. 600, pens. 2100 l.; **Pila**, Piazza Volta, R. 400, L. or D. 450, pens. 1600 l.; **Terminus** (g; C 2), R. 550, L. 650, D 600, pens. 2100 l.

Post Office (B 2), Via Garibaldi.—INFORMATION BUREAU, Piazza Cacciatori delle Alpi (A–B 2)

Tramways radiate from the Piazza Cavour (B 2) to *Lecco*, *Appiano*, etc.—TROLLEY-BUSES to *Cernóbbio*, *Cantù*, *Ponte Chiasso*, etc.—MOTOR-BUSES to (2 hrs.) *Lanzo d'Intelvi* viâ Argegno; to (1½ hr.) *Bellàgio* viâ Nesso; to (3 hrs.) *Cólico* viâ Menàggio; to (1½ hr.) *Varese*, etc.

Steamers on the lake, see below.—ROWING-BOATS 300 l. per hr. for 5 pers. with or without rowers, MOTOR-BOATS from 500 l ret. to Villa Olmo to 2000 l ret to Moltràsio.

Swimming in summer at the Villa Geno, on the E. shore, a little beyond the funicular station.

History. Originally a town of the Insubrian Gauls, Como was captured and colonised by the Romans in the 2nd cent B.C. The town appears as a republic in the 11th cent, but in 1127 it was destroyed by the Milanese. Frederick Barbarossa, however, rebuilt it in 1155, and it secured its future independence by the Peace of Constance (1183). In the struggles between the Torriani and the Visconti Como fell to the latter in 1335, and became a fief of Milan. Thenceforward it followed the vicissitudes of the Lombard capital, first under Spanish, then under Austrian governors. In March, 1848, a popular rising compelled the surrender of the Austrian garrison, and the city was finally liberated by Garibaldi on May 27th, 1859. Among the most famous natives ("Comaschi") are the Elder and the Younger Pliny (A D. 23–79 and A.D. 62–120), Paulus Jovius (1483–1552), the historian, Pope Innocent XI (Odescalchi, 1611–89), and Alessandro Volta (1745–1827), the physicist.

The centre of the life and traffic of Como is the PIAZZA CAVOUR (B 2), a pleasant square with cafés and hotels. The N. side of the square is open to the lake and adjoins the steamer quay. In the opposite direction (S.) the short Via Plinio leads to the Piazza del Duomo, in which are the Cathedral (see below), the *Broletto* or *Old Town Hall* (1215; B 3), built in alternate courses of black and white marble, with a few red patches, and the *Torre del Comune* of the same period (rebuilt in 1921), used as a campanile since the addition of the top story in 1435.

The ***Cathedral** (*Santa Maria Maggiore*; B 3), built entirely of marble, and declared by Symonds to be "perhaps the most perfect building in Italy for illustrating the fusion of Gothic and Renaissance styles," dates in its present form

mainly from the late 14th cent., when it replaced an 11th cent. basilica.

The rebuilding, financed mainly by public subscription, was entrusted first to Lor. degli Spazi, who, like his many successors, worked under the patronage of the Milanese court. The *W. Front* (1460–90), designed by Florio di Bontà, and executed by Luchino Scarabota of Milan, is in a Gothic style, with a fine rose window, though the three doorways are unexpectedly round-arched. It is decorated with reliefs and statues (c. 1500) by Tom. and Iac. Rodari of Maróggia, and others. The seated figures of the two Plinys on either side of the main doorway are probably by Amuzio da Lurago. The two lateral doorways, likewise decorated by the Rodari, are wonderful examples of detailed carving. The N. door is known as the "Porta della Rana," from the carved frog at the foot of the jamb. The work of rebuilding continued through the 16th (choir) and 17th cent. (transepts), and ended with the completion of the dome in 1770 by Fil. Iuvara of Messina.

Interior. The cathedral is 285 ft. long, 190 ft. wide across the transepts, and 246 ft. high under the dome.—The aisled NAVE of 10 bays is covered with a groined vault. Two lions at the W. end, now supporting holy-water basins, are survivals from the ancient basilica. To the left is the graceful little 16th cent. baptistery. In the S. AISLE are figures of saints and six reliefs of the Passion by T. Rodari (1482). Beyond the S. door is the Altar of Sant'Abbondio, finely decorated with gilded woodcarving, and flanked by a *Flight into Egypt by Gaud. Ferrari, and an *Adoration of the Magi by Luini. Farther on is a *Virgin and Child with four saints, also by Luini, and after this comes the Altar of St. Joseph, with a *Nativity by Luini and a *Marriage of the Virgin by Ferrari.—In the N. AISLE, between busts of Innocent XI and Bp. Rovelli, is a relief by T. Rodari of the Virgin and Child with St. Louis and St. Stephen. Beyond the N. door is a sarcophagus of 1293. The Descent from the Cross, farther E., is a fine work by the Rodari (1489).

In the Piazza Grimoldi, to the N., are the *Bishop's Palace* and the church of *San Giacomo*, both with Romanesque details, and in the neighbouring Piazza Roma is the ancient little church of *San Provino*.—To the S.E. of the cathedral is the *Theatre* (1811) and beyond that and the Nord-Milano railway is the *Casa del Popolo*, in the angular modern style, by Terragni.

The Via Vittorio Emanuele leads S. from the cathedral to the *Municipal Buildings* (C 3), in a 17th cent. palace, opposite which is the five-sided apse of the ancient church of *San Fedele* (probably 7th cent.), which at one time served as the cathedral. The N.E. doorway, with remarkable bas-reliefs, shows Byzantine influences. Farther along the street on the left is the *Museo Civico* (B 4 ; closed Sun. after 12 and Mon., adm. 50 l.), with collections of medieval, Roman, and prehistoric antiquities.

Continuing S. we pass (l.) the church of *Santa Cecilia*, the front of which incorporates some Roman columns. Adjoining are the *Liceo*, where Volta once taught, and the *Library*. Remains of the Roman wall may be seen in the courtyard of

Lake Como
COMO
Scale of Feet
DIGA
PIAZZA CAVOUR
Stadio
Stazione F.S.
Staz. Nord Milano
Staz. Como Borghi
VIA CINQUE GIORNATE
VIALE C. CATTANEO
VIA PETRARCA
VIALE FRAT. ROSSELLI
VIA STELVIO
V. VINCENZO BARELLI
VIALE ROOSEVELT
Lungo Lario Trieste
S. Chiara
S. Cuore
Chiasso, Cernobbio
Milan
Cantù
Saronno
Brunate

the Technical Institute, next the Liceo. We leave the old town by the *Porta della Torre*, which is surmounted by a many-windowed tower of 1192.

Two other old towers remain on this section of the wall; that on the E. (r.) is the *Torre di San Vitale*, that on the S.W the *Torre di Porta Nuova*. The Porta della Torre is known also as the *Porta Vittoria*, in memory of the surrender of the Austrian garrison (1848), in the barracks immediately opposite. The *Garibaldi Monument*, by Vinc Vela, in the Piazza Vittoria, was erected in 1889

Outside the gate we turn to the right and keep straight on as far as the Viale Roosevelt. We turn left, and, after c. 200 yds., right, to reach the Basilica of ***Sant'Abbondio** (A 4), an 11th cent. building with two graceful campanili, well restored in 1883, and dedicated to St Abondius, third bishop of Como.

The oldest church on this site was probably founded by St. Felix in the 4th cent., and received its present name on the death of Abondius in 469. The existing building consists of five aisles, despite its comparatively small size. In the apse are 15th cent. frescoes by *Giovannino de' Grassi*, and beneath the floor are tombs of early bishops

We may return to the Piazza Cavour either by the Viale Varese, passing the 16th cent basilica of the *Crocefisso*, which contains a much-venerated cross of reputed miraculous power; or by the Via Alessandro Volta, in which is the house where the scientist lived and died (tablet). In the Piazza Volta (B 2) is his statue, on the pedestal of which are represented his most famous inventions.—In the Giardini Pubblici, overlooking the lake, are the *War Memorial* for 1914–18 (by Ant. Sant' Elia) and the *Tempio Voltiano* (B 1), erected in 1927, a classical rotunda containing souvenirs of Volta.

Excursions from Como

From the Borgo Sant'Agostino (C 2), a funicular railway (return, 150 l.) ascends to (½ m.) **Brunate** (2339 ft., *Hot. Milano*, R. 900, L. 750, D. 850, pens. 2500 l., April–Nov., *Bella Vista*, R. 550, L. 650, D. 600, pens. 2100 l., *Miramonti*, L. or D. 600 l.), 3 m from Como by road. The village commands a fine view of Como and its lake About ½ hr. above Brunate is *San Maurizio* (2858 ft.; Hot. San Maurizio, L or D. 600 l; Paradiso, L. or D 450 l.)

About 2 m. S. of Como (trolley-bus every 10 min.) is **Camerlata**, a suburb dominated by the interesting church of *San Carpoforo*, which claims, like Sant'Abbondio, to have been founded by St. Felix, whose tomb is in the crypt. The present nave probably dates from the early 8th cent., and the apse and the campanile are in the Lombard style of the 11–12th century. In the sacristy is preserved St. Felix's crozier —The *Monte Baradello* (1417 ft), above the church, is crowned by the conspicuous tower of **Castello Baradello**, the solitary remnant of a stronghold occupied by Barbarossa on the night before his defeat by the Milanese at Legnano in 1176 In 1277 Napoleone della Torre and other members of his family were exposed here in cages after their defeat by the Visconti. The castle was dismantled under Charles V

A trolley-bus goes on hourly to (7½ m.) **Cantù**, a pleasant town (18,519 inhab.) with lace and furniture industries. The *Parish Church* has a remarkably slender campanile (13th cent.), and *San Teodoro* has a fine apse of the same date Cantù has a station on the Lecco railway (see below).

From Como to Cernobbio and Mazliánico, 5 m. (8 km.), trolley-bus every 20 min.—The line traverses the suburb of Borgovico, beyond which we pass (L.)

the *Villa dell'Olmo* (1780–82; fine public park).—At (2½ m.) *Cernóbbio* (see below) the route turns inland to ascend the valley of the Bréggia to (5 m.) *Maslianico.* A short walk S. along the frontier leads to *Ponte Chiasso*, whence trolley-buses return to Como every 10 minutes.

FROM COMO TO LECCO, 18¾ m. (30 km.) by road, followed most of the way by the electric tramway. The State Railway, 26 m. (42 km.), takes a more devious southerly route through Cantù, Oggiono, and Civate.—We leave Como by the Via Dottesio (C 5) and traverse the Brianza.—8 m. *Erba*, see p. 106.—On the right (9½ m.) is the *Lago di Pusiano*, with its poplar-grown islet. *Bosisio*, on its E. shore, was the birthplace of Giuseppe Parini (1729–99), the poet.—Farther on (13 m.) we reach the smaller *Lago d'Annone*. A road on the right leads to *Annone* (1½ m.), where the church has a magnificent carved wood altarpiece of the 16th cent., and to *Oggiono* (3 m.), which has a polyptych by Marco d'Oggiono, Leonardo's pupil, in its parish church.—15½ m. *Civate*. In the hills to the N. is (1 hr.) **San Pietro sopra Civate**, where the **Santuario* (keys at Civate church) consists of the partly ruined church of *San Pietro* and the triapsidal oratory of *San Benedetto*, both of the 10th century. The former, with two lateral apses, has 12th cent. mural paintings and a remarkable baldacchino (10th cent.) above the main altar.—18¾ m. *Lecco*, see p. 117

FROM COMO TO CÓLICO, 55 m. (88½ km.) by the lake, steamer daily on holidays in 4 hrs. (555 l., 395 l.); to *Bellágio*, 28½ m. (46 km.), 5 times daily in 1¾–2½ hrs. (395 l., 280 l.); to *Menággio*, 31½ m. (50½ km.), 5 times daily in 2–3 hrs. (435 l., 310 l.).—The steamer keeps at first to the W. bank, affording a view of the Villa dell'Olmo (see above). On the right is the Punta di Geno.—2 m. (W.) **Cernóbbio** (*Hot. Villa d'Este*, a palatial establishment, open April–Oct., R. 1400, L. 1300, D. 1200, pens. 4000 l.; *Regina Olga*, March–Oct., R. 1000, L. 850, D. 800, pens. 2800 l.; *Miralago*, R. 650, L. 700, D. 650, pens. 2300 l.; *Centrale*, R. 450, L. 600, D. 550, pens. 2100 l.; *Asnigo*, similar charges) lies at the foot of *Monte Bisbino* (4347 ft.), ascended hence in 3 hrs. The Hot. Villa d'Este occupies a villa built in 1568 by the beneficent Card. Tolomeo Gallio (1527–1607), a native of Cernóbbio. In 1816–20 it was the home of the unfortunate Queen Caroline of England.—On the opposite bank is the scattered village of *Blévio* (Hot. Centrale, L. or D. 450 l.), with a villa that belonged to the famous dancer Taglioni (1804–84). At *Perlasca*, the northernmost hamlet of this village, was born Benedetto Odescalchi (1611–89), afterwards Innocent XI.—4 m. (W.) **Moltrásio** (*Hot. Villa Imperiale*, L. 750, D. 700, pens. 2600 l.; *Caramazza*, L. or D. 450 l.), at the mouth of an attractive valley, has a Romanesque church.—4¾ m. (E.) *Torno* (Hot. Vapore, L. 650, D. 550 l.) is a picturesque village with two old churches. In the bay to the E. is the *Villa Pliniana* (1570), named after an intermittent spring described in the letters of the younger Pliny.—Almost continuous with Moltrásio are the villages of (5¼ m.) *Urio*, (5¾ m.) *Carate Lário* (Hot. Fioroni, L. or D. 450 l.), and *Láglio*, with their attractive villas and gardens.

On the opposite bank, above the pier of (7½ m.) *Faggeto*, lie the villages of *Molina*, *Lemna*, and *Palanzo*, on the slopes

of *Monte Palanzolo* (4712 ft.), and farther on are (8 m.) *Pognana* and *Quarzano*. On the W. bank, at the narrowest portion of the lake, is (9½ m.) *Torriggia*. Opposite lies the three-cornered village of (10 m.) *Careno*, and farther on is (11½ m.) *Nesso* (Hot. Castagna, L. or D. 400 l.), at the mouth of the Orrido, a deep ravine with a waterfall.—12½ m. (W.) *Brienno* lies among chestnut groves.—15 m. (24 km.; W.) **Argegno** (*Hot. Belvedere*, R. 550, L. 650, D. 600, pens. 2100 l.) is at the foot of the fertile Val d'Intelvi.

A motor-bus runs from Argegno viâ (3½ m.) *Castiglione d'Intelvi*, (5 m.) *San Fedele*, both with hotels, and (8½ m.) *Pellio* to (10½ m.) **Lanzo d'Intelvi** (*Hot. Villa Annunciata*, open June–Sept., R. 500, L. 650, D. 550, pens. 2000 l.; *Villa Violet*, R. 800, L. 750, D. 700, pens. 2600 l., and several others), a summer resort, and to (11 m.) the *Santa Margherita* funicular which descends to the Lake of Lugano.

We touch at (17 m., W.) *Colonno* and reach (18 m.; W.) *Sala*, with a good Gothic campanile partly concealed by the islet of *Comacina*, a favourite resort of political refugees during the disturbed medieval history of Lombardy. The island was captured and laid waste by the men of Como in 1169, but the ruins of some of its nine churches are still worthy of a visit. In 1919 it was presented to Albert, King of the Belgians, who handed it over to the Academy of Milan as a rest-home for artists.—20½ m. (E.) *Lézzeno* is near the Grotta dei Búlgheri, artificially darkened to resemble the Blue Grotto at Capri (accessible by boat).—22½ m. *Campo-Ossúccio* lies between Comacina and the *Punta d'Avedo* or *di Balbianello*, a headland on which stands the *Villa Arconati* (1790), once the home of Silvio Pellico (1788–1854), author of 'Le Mie Prigioni.'

24 m. (W.) **Lenno** (*Hot. San Giorgio*, open March–Oct., L. 750, D. 700, pens. 2600 l., *Roma*, L. 500, D. 450, pens. 1700 l.) lies at the mouth of the Acquafredda, at the S. end of the Tremezzina. The church of *Santo Stefano* has an interesting crypt and an old octagonal baptistery adjoining. Here on the shore was the site of Pliny's villa "Comedia," so-called from its lowly position as compared with the "Tragedia" at Bellágio.

Beyond Lenno the steamer coasts the smiling *Tremezzina*, the fertile green shore dotted with villas and gardens, which extends along the foot of *Monte di Tremezzo* (see below), as far as Nobiallo, N. of Menággio. We pass (24¾ m.) *Azzano* and reach (25½ m.) **Tremezzo** (*Hot. Tremezzo*, open March–Oct., R. 1100, L. 900, D. 800, pens. 3000 l.; *Bazzoni*, R. 750, L. 700, D. 650, pens. 2300 l.), which consists almost entirely of villas.

On the shady road between Tremezzo and Cadenábbia is the *****Villa Carlotta** (adm. 100 l.), built in 1747 by the Marchese Giorgio Clerici and surrounded by a magnificent park. The collection of modern sculpture within includes

Thorvaldsen's frieze of the Triumphal Entry of Alexander into Babylon, cast in plaster for Napoleon in 1811-12 and intended for the throne-room at the Quirinal. After the emperor's downfall the work was continued at the expense of Count Sommariva, who is represented, along with the artist, at the end of the frieze. Among works by Canova are Cupid and Psyche (a copy), the Repentant Magdalen, Palamedes, and other sculptures.—Near the water's edge is a little memorial chapel with a Pietà by Benedetto Cacciatori.

25¾ m. (W.) **Cadenábbia,** 2 m. S. of Menággio.

Hotels. **Belvedere di Cadenábbia,** 160 beds, R. 1100, L. 900, D. 800, pens. 3000 l.; **Britannia Excelsior,** 140 beds, R. 800, L. 750, D 700, pens. 2800 l.; both open April–Oct.; **Belle Isole,** L. 650, D. 600, pens. 2100 l; **Vittoria,** pens. 1600 l.

English Church Services by arrangement with the Polytechnic Association.

Cadenábbia, a favourite holiday resort, though only a hamlet in the parish of *Griante,* lies in a sheltered position beneath the *Sasso di San Martino* (2792 ft.; ascended in 3 hrs.; walkers should be careful not to stray from the paths).

A fine walk from Cadenábbia ascends the successive summits of (5 hrs.) *Monte Crocione* (5368 ft.), *Monte di Tremezzo* (5½ hrs; 5786 ft.), and (6 hrs) *Monte Calbiga* (5568 ft.; *View, including the Valais Alps, Milan, and seven lakes).

Leaving Cadenábbia the steamer crosses the most beautiful part of the lake to (27 m.; E.) *San Giovanni di Bellágio,* where the church contains an altarpiece by G. Ferrari. To the N. is *Lóppia,* with a half-ruined church romantically placed beside a great grove of cypresses.

28½ m. (E.) **BELLÁGIO** (3643 inhab.), ideally situated on a headland at the division of the lake, not merely shares with Cadenábbia the favour of most of the foreign visitors to the Lake of Como, but also retains much of the picturesque aspect of an old Lombard town. There are local industries of silk-weaving and olive-wood carving.

Hotels. **Villa Serbelloni,** with a garden on the lake, 200 beds, open March–Nov., R. 1400, L. 1300, D. 1200, pens. 4000 l; **Excelsior Splendido,** open April–Nov, R. 800, L. 750, D. 700, pens. 2600 l., **Firenze,** with a small garden on the lake and a café-brasserie, April–Oct., L. 750, D. 700, pens 2600 l; **Genazzini e Metropole,** with a small garden on the lake, L. 700, D 650, pens 2400 l.; **Du Lac,** April–Oct., L. 700, D. 650, pens. 2300 l, **Belvedere,** L. 650, D. 600, pens 2100 l; **Svizzera e Roma,** March–Oct., L. or D 600, pens. 2100 l.

Post Office, Lungo Lário Umberto Primo.

Motor-Buses to *Como* (260 l.), *Lecco* (195 l) and *Asso* (see below)

Rowing Boats, 200 l per hour.

The church of *San Giacomo,* dating from the 12th cent., is reached by the Via Garibaldi, to the left of the pier. Above the town, gained by a steep lane ascending opposite the Hot. Genazzini, is (20 min.; bus from pier 10 min.) the *Villa Serbelloni* (adm. 100 l., Mon. only; free to guests), now a hotel, standing in a fine park, and reputed to occupy the site of the younger Pliny's villa "Tragedia," so-called by its owner in contrast with the low-lying "Comedia" at Lenno, being raised above the lake as it were on a cothurnus, the high buskin worn by tragic actors.

On the road to Lóppia is the *Villa Melzi*, standing in a fine park. Farther on are the *Villa Belmonte*, with a mausoleum of the Gonzagas, and the fine gardens of the *Villa Trotti*. The *Villa Giulia*, standing amid beautiful gardens on the crest of the ridge, commands a wonderful *View of the lake. It is reached by a turning on the left from the main road to Asso (see below). At present, however, visitors are not admitted to any of these lovely gardens.

From Bellágio to Asso via Civenna, 12½ m. (20 km.), motor-bus in 1¼ hr. (185 l.).—The road ascends S., passing the cemetery and (l.) the Villa Giulia. At (3¾ m.) *Guello* a road on the right ascends in 5¼ m. to *Parco Monte San Primo* (Hotel, L. or D. 450 l.), whence a path goes on in 1½ hr. to *Monte San Primo* (5532 ft.).—5¼ m. *Civenna* (Hotel, L. or D. 450 l.).—From (6¼ m.) the chapel of *Madonna del Ghisallo* (2474 ft.), the highest point of the road, we obtain a *View of the Lake of Lecco (l.) with the two Grigne beyond, and of Bellágio behind us.—7 m. *Magréglio* is another starting-point for the ascent of (3½ hrs.) Monte San Primo (see above). We descend the steep Valássina to (11¾ m.) *Asso*, which is almost continuous with *Canzo* (Hotel, L. 650, D. 600 l.), the chief place in the valley.—Another motor service plies along the W. bank of the Lake of Lecco, via Limonta, Vassena, and Onno, and ascends the Valbrona to *Asso* (see above). Canzo and Asso are connected by railway with Erba and Milan.

From Bellágio to *Lecco* by steamer, see p. 116.—Special ferry boats convey motor-cars to *Cadenábbia* (1000–1500 l., 70 l. each pers.).

Leaving Bellágio the steamer crosses the lake to the W. bank.

31½ m. **Menággio** is a cheerful little town (2968 inhab.) much frequented by British and American tourists in passage.

Hotels. **Victoria**, 140 beds, R. 1100, L. 900, D. 800, pens. 3000 l.; **Grand Hotel e Menággio**, R. 1000, L. 850, D. 800, pens. 2800 l.; **Principe**, R. 800, L. 750, D. 700, pens. 2600 l.; **Bella Vista**, R. 500, L. 650, D. 550, pens. 2000 l.; **Corona**, R. 450, L. 650, D. 550, pens. 2000 l.; all open March or April to Oct.

Golf Course (18 holes) at Grándola, on the Porlezza road.

Menággio has two piers; the principal one is near the Grand Hotel; the other, to the N. near the Hot. Victoria, is seldom used.

A pleasant walk crosses the Sangra river and ascends to (½ hr. N.W.) *Loveno* (1040 ft.; Hot. Loveno, L. 650, D. 550 l.), near the church of which is the *Villa Vigoni* (adm. on application), with a garden pavilion containing sculptures by Thorvaldsen. Hence we may go on to (1½ hr.) *Plésio* (1970 ft.) and (2 hrs.) *Madonna di Bréglia* (2575 ft.), above which the *Belvedere di San Domenico* (2690 ft.) affords a wide view.—From the graveyard of Bréglia an easy path ascends to the chapel of *Sant'Amate* (5319 ft.), on the crest of the ridge to the N.W., from which a walk of ½ hr. S. brings us to the *Cima la Grona* (5783 ft.), while 1½ hr. N. of the chapel is ***Monte Bregagno** (6913 ft.), commanding a wonderful prospect of the lake. The descent may be made to *Rezzónico* (see below).

Delightful drives may be taken along the shore from Menággio to *Acquaséria* via the bay of *Nobiallo* and the tunnels in the *Sasso Rancio*, the "orange rock" coloured by a ferruginous spring, or along the Tremezzina to *Cadenábbia*.

From Menággio to *Porlezza* and *Lugano* see Rte. 12.

Opposite Menággio is (33½ m.) **Varenna** (*Hot. Royal Victoria*, in the village, R. 550, L. 650, D. 600, pens. 2100 l.; *Olivedo*, near the pier, pens. 2000 l.; *Paradiso*, pens. 1600 l.), pleasantly situated at the mouth of the Ésino, which descends from Monte Grigna (see below). The neighbouring quarries yield black marble and green lumachella or shell-marble. Above Varenna to the S. is the old castle of *Vézio*, said to have been

founded by Queen Theodolinda, which commands a splendid *View.

From Varenna a motor-bus runs 4 times weekly up the right bank of the Esino to (2 m.) *Perledo* (1342 ft.) and (7½ m.) *Esino Superiore* (3000 ft.; Hot. Monte Codeno, L. or D. 450, pens. 1600 l.; Rosa delle Alpi, L. or D. 450 l.) whence a path leads viâ the *Alpe Cainallo* (4085 ft.) and the *Alpe Moncòdeno* (5528 ft.) to (6 hrs.) the *Monza Refuge* (5932 ft.; 40 beds) and thence by a fatiguing slope to (8 hrs.) the *Luigi Brioschi Refuge* (small inn; 34 beds), on the summit of ***Monte Grigna Settentrionale** (7907 ft.), or *Moncòdeno*, a dolomitic peak commanding a wonderful view.—The descent may be made to *Mandello* (p. 116).

36½ m. (E.) **Bellano** (*Hot. Cavallo Bianco*, L. or D. 450, pens. 1600 l.), a town (3700 inhab.) with silk and cotton mills, lies at the mouth of the Pioverna, which, in its lower course, runs through a deep gorge. The restored church of *Santi Nazaro e Celso* is a good example of the 14th cent. Lombard style. Bellano was the birthplace of Tommaso Grossi (1790–1853), the poet, who is commemorated by a monument on the shore.

From Bellano a motor-bus runs twice daily to (13 m.; 1½ hr.) *Premana*, viâ (6 m.) *Taceno* (Hot. Savoia, L. or D. 650 l.), which adjoins the small spa of *Tartavalle* (Grand Hot. Terme, May–Sept., L. 750, D. 700, pens. 2600 l.).—From Taceno another service (200 l.) runs four times daily to (16 m.; 1½ hr.) *Lecco*. This route traverses the VALSÁSSINA, the valley of the Pioverna, which affords pleasant excursions. Near its principal village, *Intróbio* (11 m. from Bellano), a few barytes mines are exploited.

39 m. (W.) *Acquaséria* lies at the foot of the Cima la Grona, while to the S. rises the Sasso Rancio. Farther N. on the same side is (40½ m.) *Rezzónico*, with a 10th cent. castle, the cradle of the powerful family which bore its name and numbered Clement XIII among its famous sons.—41½ m. (E.) *Dérvio*, with a ruined castle and an old campanile, is the best point for starting the ascent of the prominent *Monte Legnone* (8563 ft.).

The ascent (guide advisable) is made in 7 hrs. viâ the *Róccoli Lorla Refuge* (4800 ft.; destroyed). Descent to *Delébio* in the Valtellina, see Rte. 15.

43 m. (W.) *Crémia*. Beside the pier is the old church of *San Vito*, with a fine Madonna and Angels by Ambr. Borgognone.—44 m. *Pianello* has a 12th cent. church, and marble quarries.—44½ m. (W.) *Musso* is overlooked by the almost impregnable *Rocca di Musso*, the stronghold of the piratical Gian Giacomo Medici, surnamed "Il Medeghino," who levied tribute from the traders of the lake and the neighbouring valleys until his overthrow by Francesco Sforza in 1529.—On the same (W.) bank is (45½ m.) *Dongo*, which, with Gravedona and Sórico, formed the independent *Republic of the Three Parishes* (Tre Pievi), which endured until the Spanish occupation of Lombardy. Mussolini was captured by partisans at Dongo in the spring of 1945 and was executed at Giulino di Mezzegra, in the Tremezzina (p. 112). The 12th cent. church of Santa Maria in the adjacent hamlet of *Martinico* preserves

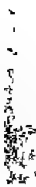
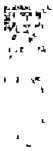
an interesting doorway.—48½ m. (W.) **Gravedona** (*Hot. Italia*, R. 550, L. 650, D. 600, pens. 2100 l.; open July–Oct.) is the principal village (4150 inhab.) of the upper lake. The great square *Palazzo Gallio* or *del Pero*, with its four corner towers, was built in 1586 by Pellegrino Tibaldi for Card. Tolomeo Gallio. To the S. is the church of *San Vincenzo*, with a very ancient crypt. Near by is the little church of **Santa Maria del Tiglio*, a 12th cent building with one eastern and two transverse apses. The W. tower, square in its lower stories, becomes octagonal higher up.—Opposite Gravedona is *Piona*, at the mouth of the land-locked bay called the *Laghetto di Piona*. The key of the little 12th cent. cloister here is kept by the priest of *Olciasca*, 1 m. S.W.—50 m. (W.) *Domaso*, at the mouth of the Livo, is overlooked by the chapel of Madonna di Livo. At the extreme N. end of the lake, where the Mera flows in, are the villages of (52½ m.) *Gera* and *Sórico*—55 m (E) **Cólico** (*Hot. Italo-Svizzero*, R. 400, L or D. 450, pens 1600 l., *Risi*, same charges, open April–Sept) stands in a plain near the mouth of the Adda and is important mainly as the meeting-place of the routes over the Splügen and Stelvio passes.

From Cólico to *Lecco*, and to *Chiavenna* and *Tirano* by road or railway, see Rte. 15.

From Cólico to Lecco by Steamer (490 l., 350 l.), 40¾ m. (65½ km.). To (26½ m., 42½ km.) *Bellágio* in 2 hrs. (350 l., 250 l.); thence to (14¼ m., 23 km.) *Lecco* in 1¼ hr. (295 l, 200 l.). Steamers are changed at Bellágio, and do not run in connection.—To (26½ m.) *Bellágio*, see above. Leaving Bellágio we cross to the E. bank; on the left is the waterfall of Fiumelatte. We enter the lesser (S.E) branch of the Lake of Como, usually called the *Lago di Lecco*—2½ m. (E.) *Lierna* lies at the foot of *Monte Palagia* (5083 ft.). Opposite, on the unfrequented W. bank is (4½ m.) *Limonta*, to the S. of which is (6½ m.) *Vassena*.—On the same bank is (7½ m.) *Onno*, connected by road through the Valbrona with Asso (p. 114).—8½ m. (E.) **Mandello Lário** (*Hot. Grigna*, L. or D. 450 l.), on the projecting delta of the Méria.

Mandello is an excellent starting-point for the ascent of the *Grigna Settentrionale* (7907 ft.; 7½ hrs.) and of the *Grigna Meridionale* (7166 ft.). The *Buco di Grigna* (5912 ft.) leads between the two Grigne into the Valsássina (see above).—The *Rifugio Rosalba* (4½ hrs., 5656 ft; 22 beds) is a halfway stage up the Grigna Meridionale; the *Rif. Elisa* (3½ hrs.; 4970 ft, under repair) and *Rif. Releccio* (4½ hrs.; 5840 ft.; 24 beds) offer alternative approaches to the N. peak (Inn service at each in June–Sept. at week-ends).

10½ m. (E.) *Abbadia sopr' Adda* lies at the foot of the route which ascends in 3½ hrs. to the *Carlo Porta Refuge* (4264 ft.; Inn, open always).—The W. bank of the lake, opposite, is uninhabited; at the foot of the steep *Monte Moregallo* (4187 ft.) are a few limekilns.—As we approach Lecco *Monte San*

LAKE
OF COMO
0 1 2 3 4 5 Miles
0 1 2 3 4 5 Kilometres
Main Roads
Other Roads
Tracks
Railways
Tramways
250 500 750 1000 1250 1500 2000 Metres
Asso

Martino (4784 ft.) rises on the left. On the right is *Malgrate*, beyond the mouth of the Ritorto, which drains the Lago d'Annone.

14½ m. (23 km.) **Lecco** (*Hot. Croce di Malta, Moderno*, at both, L. 650, D. 600, pens. 2100 l.), is a manufacturing town (36,973 inhab.) standing at the S.E. end of the Lake of Como, at the outflow of the Adda. The Ponte Grande, which spans the Adda, was built in 1336–38 by Azzone Visconti, but has lost most of its original character owing to subsequent enlargement. A monument by Confalonieri commemorates Alessandro Manzoni (1785–1873), the novelist, the scene of whose famous novel 'I Promessi Sposi' is laid partly around Lecco and Monte Resegone.

To the S. of the town the Adda expands to form successively the *Lago di Garlate* and the smaller *Laghetto di Olginate*. Dominating Lecco from the E. is the saw-shaped *Monte Resegone* (6152 ft.; ascent in 2 hrs. by a red-marked path). On the W. is the detached *Monte Barro* (3025 ft., Inn), a fine view-point. The ascent of Monte Resegone is facilitated by refuge-hotels (July–Oct.) at c. 2900 ft. and 4000 ft.—The road running N.E. from Lecco to *Intróbio* (motor-bus; see p. 115) affords access to (4½ m.) *Ballábio* (Hotel, L. or D. 450 l.) and through the gorge of Balisio to the summer resorts of (7½ m.) *Mággio* (Gr. Hot. Milano, L. 700, D. 600, pens. 2200 l., July–Sept.), and (9½ m.) *Bársio* (Hotel, L. or D. 600 l.); the last two serve as bases for ascents in the dolomitic *Corna Grande* range (6120 ft.).

From Lecco to *Milan* and to *Tirano*, see Rte. 15; to *Como*, see p. 111

14. MILAN

MILAN, in Italian *Milano*, the famous capital of Lombardy, is the second largest town in Italy (1,115,848 inhab.) and is the principal commercial and industrial centre of the country. At the same time it is a city of great historical and artistic interest, with a world-famous cathedral and magnificent collections of works of art.

Railway Stations. *Centrale* (A 6), Piazzale Duca d'Aosta, with good Restaurant, the largest station in Italy, for all main State Railway services. The present building, designed by U. Stacchini, was built in 1925–31, N.E. of the centre of the town, and replaces an older station farther in.—*Porta Nuova* (A 5), Via Galileo Galilei, near the site of the old main station, for slow trains to Varese, Porto Cerésio, etc.—*Nord* (C, D 1) for services of the Nord-Milano railway (Como, Novara, Varese, and Laveno viâ Saronno, and Canzo-Asso viâ Seveso).—*Genova* (F 1), for secondary trains to Alessándria and Genoa.

Hotels (prices always raised in April and Aug.–Oct.). *Near the Central Station*: **Excelsior Gallia** (j; A 6), Piazzale Duca d'Aosta, 170 R. at 1700, L. 1300, D. 1200, pens. 4000 l.; **Andreola**, 24 Via Scarlatti (beyond A 6), R. 1000, L. 750, D. 700, pens. 2600 l.; **Eden**, 2 Via Tonale (beyond A 5), R. 700, L. 700, D. 600, pens. 2200 l.; **Ginevra** (b; A 5), 3 Via General Fara, R. 1000, L. 850, D. 800, pens. 2800 l.—*Meublé*: **Auriga**, new; 4 Via Pirelli, R. 1750 l.; **Florida** (g; A 6), 51 Via Tenca, R. 1600 l.; **Bristol Schmid**, 32 Via Scarlatti (beyond A 6), R. 1200 l.; **Berna** (h; A 6), 18 Via Napo Torriani, R. 1200 l.; **Doria Svizzero** (k; A 5), 11 Via Vittor Pisani, R. 1000 l.; **Aosta**, 14 Piazzale Duca d'Aosta (A 6), R. 1200 l.;

Esperia e Corona (m; A 6), 26 Via Vittor Pisani, R. 1000 l.; **Argentina** (bb; A 5), 3 Via Fabio Filzi, R. 700 l.; **Bernina** (f; A 6), 25 Via Napo Torriani, R. 700 l.

Near the Giardini Pubblici. **Manin** (o; C 5), 7 Via Manin, R. 1500, L. 1000, D. 950, pens. 3200 l.; **Touring** (d.; B 5), 2 Via Tarchetti, R. 1000, L. 850, D. 800, pens. 2800 l., **Nord** (c; A 5), 13 Piazzale della Repubblica, R. 1200, L. 900, D. 800, pens. 3000 l.; **Firenze** (n; B 6), 4 Via Lazzaretto, R. 800, L. 750, D. 650, pens. 2500 l.—*Meublé*: **Principe e Savoia** (a; A 5), 13 Piazzale della Repubblica, R. 1700 l.; **Diana Majestic** (l, C 6), 42 Viale Piave, R. 1400 l.; **Fenice** (kk; B 6), 2 Corso Buenos Aires, R. 600 l.; **Terminus** (e; B 5), 32 Viale Vittorio Veneto, R. 1200 l.; **Puccini** (beyond B 6), 33 Corso Buenos Aires, R. 700 l.; **Maltecca** (beyond B 6), 50 Corso Buenos Aires, R. 600 l.

In the Via Manzoni. **Continental** (q; C 4), No. 7, 160 R., R. 1700, L. 1300, D. 1200, pens. 4000 l.—*Meublé*: **Grande Albergo e di Milano** (r; C 4), No. 29, R. 1700 l., **Marino e della Scala** (aa; D 4), 5 Piazza della Scala, R. 1300 l.

In or near the Corso Vittorio Emanuele: **Ambasciatori** (s; D 5), 3 Galleria del Corso, R. 1600, L. 1000, D. 950, pens. 3200 l., **Francia** (v; D 5), No. 19, R. 1100, L. 850, D. 800, pens. 2800 l.—*Meublé*: **Corso Splendido** (t; D 5), No. 15, R. 1600 l., **Roma** (z; D 4), No. 7, R. 900 l., **Astoria** (p; D 5), 24 Via Passarella, R. 900 l.

Near the Piazza del Duomo. **Regina e Metropole** (dd; D 4), 16 Via Santa Margherita, R. 1500, L. 1000, D. 950, pens. 3200 l.; **Cavalieri**, (u; E 4), R. 2100, L. 1300, D. 1200, pens 4000 l.; **Rosa** (w; D 4), 5 Via Pattari, R. 1000, L. 850, D. 800, pens. 2800 l.—*Meublé*: **Amedei** (x; E 3), 2 Via degli Amedei, R. 1600 l.; **Plaza** (pp; E 4), Piazza Diaz, R. 2100 l., **Moderno** (hh; D 3), 4 Via Mazzini, R. 1200 l.; **Lux** (y; E 3), 5 Via della Palla, R. 1000 l.

Pensions. *Zanella*, 1 Corso Porta Venezia (D 5), 2600 l.; *Villa Maria Luisa*, 7 Via Tamburini (C 1), 1700 l., *Ray*, 8 Via Mascheroni (beyond C 1), 2000 l.; *Agostini*, 1 Galleria del Corso (D 5), 2100 l.; *Bolognese*, 45 Corso P. Venezia (D 6), 2000 l.; *Firenze*, 4 Via Ugo Foscolo (D 4), 2500 l.; *Esperia Missori*, 18 Via San Paolo (D 4), 2200 l; etc.

Restaurants. *Biffi*, *Grande Italia*, *Savini*, all popular restaurants in the Gall Vittorio Emanuele; *Orologio*, behind the Duomo; *Carminati*, facing the Duomo; *Mercanti*, Pza. Mercanti, near Pza. Duomo; *Ottavio*, Via N. Torriani, near the Central Station; *Barca d'Oro*, Via Borgospesso (C 4); '*Boeucc*,' Pza. Belgioioso (D 4).

Cafés in the Galleria Vitt. Emanuele and the Piazza del Duomo, etc.

Post Office (D 3), Via Cordusio.—POLICE STATION (Questura; C 4) Via Fatebenefratelli.—TOURIST OFFICES, *Wagons-Lits/Cook*, 6 Via Manzoni (C 4); *C.I.T.*, 3 Via Meravigli (D 3), *American Express*, 30 Via Manzoni (C 4).

British Consulate, 24 Via Palestro (C 5).—**U.S. Consulate**, 5 Via Case Rotte (D 5).—**English Church**. *All Saints'* (B 3), 17 Via Solferino; services on Sun. at 8.30 and 11, Oct.-June.—**English-speaking Physician** *Dr. Sarno*, 8 Via Stradivari.

Theatres. *Scala* (D 4), Piazza della Scala, the opera house, season in winter and spring; *Manzoni* (D 4), Via Manzoni; *Odeon* (D 4), V. Santa Radegonda; *Olimpia* (C, D 3), Largo Cairoli; *Lirico* (E 4), Via Larga; *Excelsior*, Galleria del Corso (D 5; variety); *Puccini*, Corso Buenos Aires (B 6; variety); *Mediolanum* Corso Vitt. Emanuele (D 5; variety).—CINEMAS. *Odeon* (D 4), V. Santa Radegonda; *Capitol*, Via Manzoni; *Angelicum*, Piazza Sant'Angelo, etc.

Taxicabs are all equipped with meters. Chief cab-ranks: Pza. della Scala, Pza. San Fedele, Pza. Duomo, Pza. San Babila, Pza. Crispi, Via Catena, Pzle. Duca d'Aosta. Higher tariff at night.

Tramways (25 l.). The services most likely to be useful to the visitor are: **1.** *Central Station*—Pza. Cavour—*Scala*—Largo Cairoli—*Nord Sta.*—Corso Sempione.—**2.** *Central Sta.*—Pza. Oberdan—Corso Vitt Emanuele—*Duomo*—Corso Italia—Porta Lodovica (**3** follows the same route from Pza. Oberdan to Pta. Lodovica).—**5.** *Central Sta.* (Via Filzi)—*Porta Nuova Sta.*—Via Manzoni—*Nord Sta.*—Corso Magenta (*S. Maria delle Grazie*).—**15.** Piazzale Segesta—*Nord Sta.*—Via Orefici (for the *Duomo*)—Corso Porta Ticinese—**18.** Corso Vercelli—*Nord Sta.*—Via Dante—Via Manzoni—Piazzale della Repub-

blica—*Central Sta.*—Città degli Studi.—**19.** Corso Sempione—*Nord Sta.*—Via Dante—Via Torino—Corso and Ripa Porta Ticinese.—**22.** Loreto—Corso Buenos Aires—Corso Venezia—*Duomo*—Corso Porta Romana.—**25.** *Central Sta.*—Via S. Marco (for *San Marco* and the *Brera*)—*Pza. Castello*—*Nord Sta.*—Via Carducci (for *S. Ambrogio*)—*Genova Sta.*—and back by the outer boulevards to the Central Station (**26** does the same journey in the opposite direction).—**27.** *Nord Sta.*—Largo Cairoli—Via Manzoni—Pza. Oberdan—Lambrate.—**Town Motor-Buses** (30 l.). **O.** Pza. San Babila—La Scala—Via Brera (for the *Brera*)—Via Volta, etc.—**E.** Pza. San Babila—*Duomo*—Via Meravigli—*Sant'Ambrogio*, etc.—MOTOR COACH TOURS of the city daily at 9 from the Palazzo Reale and Pza. Castello (1000 l.); seats reserved by the principal tourist agencies.

Suburban Tramways from the Pza. Oberdan (B 6) to *Monza* every 20 min.; from the Ple. Ventiquattro Maggio (F 2) to *Abbiategrasso* every hr.; etc.

Motor-Buses from the Pza. Castello to *Bergamo* (1 hr.), and to *Gardone Riviera* (2½ hrs.) and *Riva* (3½ hrs.); to *Varese*; to *Chiasso* and *Lugano* (2½ hrs.; 1200 l.); to the *Certosa di Pavia* (¾ hr.; 1000 l. ret. inclusive); local service to *Pavia* in 50 min.; to *Melegnano* and *Lodi* from the Porta Romana (beyond F 6; 50–60 min.; 1700 l.); etc. Also long-distance summer services from Piazzale Cadorna (D 2) to *Valtournanche* and *Breuil* (1500 l.); to *Ponte di Legno* and *Peio* (1300 l.); to *Madonna di Campiglio* (1900 l.).

History. *Mediolanum*, a Celtic settlement which first came under the Roman power in 222 B.C., was of little importance until the later days of the Empire. By the famous Edict of Milan in A.D. 313 Constantine the Great officially recognised the Christian religion, and the influence of the great bishop St. Ambrose (c. 340–397) was so profound that the adjective 'ambrosiano' has become synonymous with 'Milanese.' After a period of eclipse in the dark ages Milan rose to prominence again under its medieval archbishops, and by the middle of the 11th cent. it had developed into that type of early Italian city-state, the *Comune*, and was engaged in incessant strife with its neighbours—Pavia, Como, and Lodi. The vigorous emperor Barbarossa took advantage of the troubles to extend his power over Lombardy, and sacked Milan in 1158 and 1162, but his tyranny induced the Lombard cities to join together in the Lombard League, which beat Barbarossa at Legnano (1176) and, by the treaty of Constance (1183), won recognition of its independence. Powerful families now came into prominence and c. 1260 the Torriani rose to absolute power in Milan, only to be overthrown in 1277 by the Visconti, who ruled Milan until 1447. Under them, especially Gian Galeazzo (1372–1402), the city increased in wealth and splendour, but the Visconti line died out in 1447, and after three republican years, Francesco Sforza (the famous condottiere and defender of Milan against Venice), who had married Bianca, daughter of the last Visconti, proclaimed himself duke. He was succeeded by his son Galeazzo Maria, and then by his infant grandson Gian Galeazzo, under the regency of his mother Bona di Savoia. But the power was usurped by the child's uncle Lodovico 'il Moro,' who brought great wealth and beauty to Milan thanks to his patronage of the fine arts. The expedition in 1494 of Charles VIII of France began a succession of foreign invasions. Between 1499 and 1535 Milan saw her dukes fall thrice from power, and passed alternately into the hands of the French and the Spaniards, finally becoming, under Charles V, capital of a province of the Empire. In 1713 it became Austrian, but in 1796 Napoleon entered its gates, proclaiming it three years later capital of the Cisalpine Republic, and again, after a brief occupation by the Austrians and Russians, capital of the Italian Republic (1802) and of the Kingdom of Italy (1805). The fall of Napoleon brought back the Austrians, who ruled the city with a tyranny against which the Milanese rebelled during the glorious 'Cinque Giornate' (18th–22nd March, 1848). Milan at length found liberty on the entry of Victor Emmanuel II and Napoleon III after the battle of Magenta in 1859. Milan was bombed several times in the Second World War; the worst air-raids were in Aug., 1943, after which a great part of the city burned for several days.

Among famous natives of Milan are Cesare Beccaria (1738–94), philosopher and jurist, Alessandro Manzoni (1785–1873), Italy's classic novelist, Carlo Cattaneo (1801–69), patriot and scientific writer, and Felice Cavallotti (1842–98), radical dramatist and poet. Giuseppe Parini (1729–99), of Bosisio, the poet, and Cesare

Cantù (1804–95), of Brivio, the historian, though born just outside the city, identified themselves with its literary life.

Art. Little of early Milanese architecture except Sant'Ambrogio and San Lorenzo was left after Barbarossa's sack of 1162, and Romanesque relics are few; and the Cathedral is practically the only building of the Gothic age. But the wealthy and cultured court of the Sforzas attracted many great artists of the Renaissance, among them Filarete, Michelozzo, and Bramante, the architects, Amadeo the sculptor, and Bergognone and Foppa the painters. Milanese art, however, was completely transformed by the arrival in 1483 of the Tuscan, Leonardo; this great artist and the city he adopted were the centre of the new artistic and humanistic impulse which ended with the fall of Il Moro in 1499; but a host of pupils and disciples carried on his tradition of painting: Boltraffio, Cesare da Sesto, Marco d'Oggiono, Giampetrino, Salaino, And. Solari, and Luini, and Gaudenzio Ferrari who formed schools of their own. Bambaia and Cristi Solari felt his influence in the world of sculpture. The inspiration died out in the 16th cent., and towards the end of the century Camillo and Giulio Procaccini introduced a new style of painting from Bologna, and Galeazzo Alessi imported into architecture something of the dignity of Rome. The neo-classic buildings of Cagnola and Canonica are a noteworthy feature of the Napoleonic period.

I. Central Milan

The **Piazza del Duomo** (D 4), in which is an equestrian statue of Victor Emmanuel II, by Ercole Rosa (1896) is the centre of the life of Milan. The N. side, or Portici Settentrionali, with fashionable shops, is always especially animated.

The ***Duomo** (D 4), the most magnificent Gothic building in Northern Italy, is a cathedral in the Northern Gothic style, but with very marked peculiarities of its own.

It was begun c. 1386, on the site of an older church, under Gian Galeazzo Visconti, who presented it with a marble quarry at Candoglia which still belongs to the Chapter. The original architect is not known, but the work was carried on until 1400 by Campionese masons, advised by French, German, and Flemish craftsmen. In 1400 Filippino degli Organi was appointed master-mason, and he was succeeded by Guiniforte Solari, Amadeo, Crist. Solari, and finally Pellegrino Tibaldi (1567), under whom the church was dedicated by St. Charles Borromeo. In 1683 the last remnant of the older church—the W. front—was demolished, but the new façade was not completed until 1813.

Exterior. The best view of the cathedral is obtained from the courtyard of the Palazzo Reale, on the S. side, but the most striking single feature is the apse, with its three huge windows designed by Nic. de Bonaventure, a French mason, in 1389.—The West Front (183 ft. high, 201 ft. wide) originally designed in the baroque style by Tibaldi (c. 1580), was considerably altered by C. Buzzi (1645), who adopted a more Gothic plan, though preserving much of Tibaldi's work. It was only half finished when Napoleon arrived for his coronation as Emperor in 1805. He decreed that it should be completed at once, but rigidly restricted the cost, with the result that the upper half is a poor mock-Gothic creation. Plans to reconstruct it, mooted in 1886, were soon abandoned. The bronze door, with scenes from the Life of the Virgin, is by Lod. Pogliaghi (1906), and flanking this are new doors (1950) by Franco Lombardi (S.) and Giannino Castiglioni (N.), dedicated to St. Galdino and St. Ambrose. The northernmost door is by Arrigo Minerbi (1948), with scenes relating to Constantine's edict establishing Christianity in the Roman Empire; the southernmost has yet to be completed.

The spacious cruciform *Interior, with double-aisled nave (157 ft. high), single-aisled transepts, and a pentagonal

apse, has 52 tall columns, of which the majority bear circles of figures in canopied niches instead of capitals. The pavement is by *Tibaldi*.—S. AISLE: Tomb of Abp. Aribert (d. 1045); above, a Crucifix, bas-relief in copper (11th cent.); Tomb of Abp. Ottone Visconti (d. 1295); Tomb of Marco Carelli, by *Filippino degli Organi* (1406); Monument of Canon Giovanni Vimercati (d. 1548), with a Pietà by *Bambaia*.—S. TRANSEPT: Tomb of Gian Giacomo Medici, by *Leone Leoni* (1563–65); altar of San Giovanni Bono (18th cent.); next, Presentation of the Virgin, by *Bambaia*, and to the right, St. Catherine, by *Cristoforo Lombardo*; a little farther, statue representing St. Bartholomew flayed and carrying his skin, by *Marco d'Agrate* (1562).—On the pendentives of the impressive DOME are medallions with busts of the Doctors of the Church, by *Crist. Solari*. On the high altar is a large bronze ciborium by *Tibaldi*. The pulpits, organ, and choir-stalls are late 16th cent. work; the screen between choir and ambulatory was designed by *Tibaldi*. From the ambulatory a fine doorway with sculptural decoration by German and Campionese masters (1393) admits to the South Sacristy, which contains the TREASURY (gratuity to a sacristan).

Noteworthy here are some 5th cent. ivory carvings; the evangelistary cover of Abp. Aribert, a small ivory bucket of the 10th cent., a golden pax ascribed to Caradosso; croziers, pastoral crosses, etc. In a niche, Christ at the Column, by *C. Solari*.—The Crypt (adm. 10–12, 2–4 or 5) is also shown by the sacristan. It has stucco reliefs by *Alessi* and *Tibaldi*, and contains the richly-robed body of St Charles Borromeo (pilgrimage on 4–11th Nov.).

Beyond the doorway is a statue of Martin V. the Pope who consecrated the high altar in 1418, by *Iacopino da Tradate* (1421), and the tomb of Card. Caracciolo (d. 1538), by *Bambaia*, and, farther on, a relief of the Holy Sepulchre (1389). Opposite is the doorway of the North Sacristy, a Campionese work of 1395. In the middle of the N. TRANSEPT is the Trivulzio *Candelabrum, a seven-branched bronze candlestick 16 ft. high, of 13th cent. French workmanship.—N AISLE. At the easternmost (8th) altar is a painting by *Barocci*, The Penance of Theodosius; 6th altar, Crucifix carried by St. Charles during the plague of 1576; 5th altar, Renaissance shrine, by *Amadeo*; 3rd altar, Tomb of three archbishops of the Arcimboldi family; 2nd altar, Eight Apostles, marble reliefs (1185) from the former church of Santa Maria Maggiore; opposite is the Font, a Roman (?) porphyry urn, covered with a canopy by *Tibaldi*.

The entrance (winter 8–4, summer 7–6, 50 l.; lift 150 l. ret., entered from outside the S transept) to the ROOF and TOWER is a small door in the corner of the S. transept, near the Medici tomb. We ascend 158 steps to the roof of the transept, whence we survey the forest of pinnacles and flying buttresses. Turning to the right and walking along the south side of the apse, we pass the statue of Eve (school of Crist. Solari). At the angle facing the end of the Corso is the *Carelli Spire*, the oldest pinnacle, which terminates in a figure of St. George, by *Giorgio*

Solari (1404). In the neighbouring gallery is the *Statue of Adam, by *Crist. Solari*. The Dome was the work of *Amadeo* (1490–1500), who planned also the four turrets, but finished only that at the N.E. angle. Ascending the S.W. turret (by Pestagalli, 1844–46) by an exceedingly narrow staircase, we reach first the platform of the dome and then the topmost gallery, whence rises the central spire, surmounted by the *Madonnina* (354 ft. from the ground), a statue of gilded copper, 13 ft. high. From this height we have a magnificent *View of the city, the Lombard plain, the Alps from Monte Viso to the Ortler (the outstanding peaks being the Matterhorn, Monte Rosa, the two Grigne, and Monte Resegone), and the Apennines.

To the S. of the cathedral is the former *Palazzo Reale* or *Royal Palace*, presented to the municipality in 1919. It was entirely transformed in 1771–78, by Gius. Piermarini, and again in the 19th cent. (badly damaged; now restored). The most sumptuous of its many apartments is the *Salone delle Cariatidi, with monochrome paintings by Appiani and frescoes by Hayez. From the Via del Palazzo Reale, on its E. side, we get a view of the apse and *Campanile of *San Gottardo* (formerly the palace chapel), the latter a very graceful structure by Fr. Pecorari (1330–36). To the E is the *Archbishops' Palace*, in its present form mainly the work of Tibaldi (1570 et seq.) with alterations by Piermarini (1784–1801); the two courtyards are worth a glance.

On the N. side of the Piazza del Duomo is the GALLERIA VITTORIO EMANUELE II (D 4; damaged by bombs but since rebuilt), a lofty glass-roofed arcade in the form of a cross, lined with cafés, restaurants, and good shops. It was designed (1865) by Gius. Mengoni, who fell from the top and was killed a few days before the inauguration ceremony (1878). From the N. end of the Galleria we emerge into the PIAZZA DELLA SCALA, with a monument to Leonardo da Vinci (by P. Magni, 1872) surrounded by figures of his pupils, Boltraffio, Salaino, Cesare da Sesto, and Marco d'Oggiono. On the N.W. side of this piazza is the externally unimpressive **Teatro della Scala** (D 4; 2800 seats), by Piermarini (1776–78), famous in operatic art. Gutted by fire in the Second World War, it was repaired and re-opened in 1946 The *Museo Teatrale* (adm. 100 l.; 9–12, 2–5, Sun. 10–12.30) on its left side contains a valuable collection relating to theatrical and operatic history. On the S.E. side of the piazza is the ***Palazzo Marino,** or *Town Hall* (damaged and under repair), an admirable building by Galeazzo Alessi (1558–60), with a façade by Beltrami (1890). Beyond it is the *Piazza San Fedele*, in which are a statue of Manzoni and the church of **San Fedele,** begun by Tibaldi (1569) for St. Charles Borromeo, and completed by Martino Bassi. To the left of the church the Via Omenoni, named from the caryatids decorating the house of the sculptor Leone Leoni, leads to the Piazza Belgioioso. Thence we take the Via Morone (l.), No. 1 in which was the house where Manzoni died in 1873. At No. 10 was the ***Museo Poldi-Pezzoli**

(C, D 4), the former private house of G. G. Poldi-Pezzoli, bequeathed by him, with his art collection, to the city in 1879. It was destroyed during the Second World War, but the paintings had been stored in safety. The pre-war arrangement, given below, is likely to be retained.

VESTIBULE: Water-colours.—FIRST ROOM: 63. Death of Astyanax, plaster group by *Lor. Bartolini*; carpets and needlework.—SECOND ROOM: *Bergognone*, Christ on the Cross; 19th cent. paintings.—A staircase, with landscapes by *Magnasco*, ascends to the first floor.—To the left is the SALA VERDE, with arms and armour, marriage coffers, Flemish tapestries, and small paintings by *Guardi*, *Magnasco*, and *Tiepolo*.—Retracing our steps we turn left and then right into the SALONE DORATO: 551. *Girol. Boccati*, Madonna with the young St. John; 367. *Bernini* (?), Bust of Ulpiano Volpi; *156. *Botticelli*, Madonna; *598. *Piero della Francesca*, St. Thomas Aquinas, *157. *Ant. Pollaiuolo*, Portrait of a lady of the Bardi family, one of the best-known portraits in Italy; Persian Carpet of the 15–16th cent.; needlework from designs by Florentine artists; antique and medieval jewellery and goldsmith's work; enamels; and Greek and Pheonician ceramics.—The cabinet at the end contains paintings by *Cranach the Elder* and *Jan Brueghel*.—SALA NERA: 478. Polyptych (German 16th cent.); 473. *Luca Signorelli*, St. Mary Magdalen; 474. *Bergognone*, St. Catherine; 488. *Lor. Bartolini*, Faith in God, an allegorical statue.—CAMERA DA LETTO: Prie-dieu, by *And. Fantoni*; portraits by *Fra Galgario* and *Carlo Maratta*; glass from Murano, etc.—GABINETTO DANTE: Medieval religious bronzes and enamels.—SALA DEGLI SPECCHI: Portraits by *Fra Galgario*; 551. *Tamaroccio*, Madonna; 552. *School of Botticelli*, Descent from the Cross; 560. *Palma Vecchio*, Portrait.—SALA DEL PERUGINO: 600. *Cosimo Tura*, Episcopal saint; *603. *Perugino*, Madonna with two angels; 577. *Vitt. Carpaccio* (?), Samson and Delilah; 581. *School of Verrocchio*, Madonna; 589. *Ant. Vivarini* and *Giov. d'Alemagna*, Madonna; 579. *Cavazzola*, St. Anthony.—GABINETTO DEI VENETI: *618. *Bart. Montagna*, St. Paul; 614. *Lor. Lotto*, Madonna with SS. John and Zachary; 611. *And. Cordeliaghi*, Portrait; 686. *G. B. Cima*, Bacchus and Ariadne; *625. *Mantegna*, Madonna; 627–28. *Fr. Bonsignori*, Portraits; 610. *Marcello Fogolino*, Madonna; *624. *Giov. Bellini*, Ecce Homo; *Carlo Crivelli*, 621. St. Sebastian, 620. Christ and St. Francis; *617. *Montagna*, St. Jerome.—SALA DEI LOMBARDI (entered from the Sala degli Specchi): *And. Solario*, *602. Madonna, 637. Ecce Homo; 641. *Ambr. de Predis* Portrait; 640 *Bergognone*, Portrait; 643. *Foppa*, Madonna; 642. *Boltraffio*, Madonna; 645. *And. Salaino*,

Holy Family; 644. *Marco d'Oggiono*, St. Sebastian; 652. *Bern. Luini*, St. Jerome; *And. Solario*, 653. St. John the Baptist, *655. The Flight into Egypt, 657. St. Catherine; *Luini*, *659. The road to Calvary, 663. Mystic Marriage of St. Catherine; 576. *Sodoma*, Madonna; 667. *Cesare da Sesto*, Madonna; 602. *And. Solario*, Madonna.—The ARMOURY contains arms and armour of the 14–17th centuries.

We return to the Piazza Belgioioso, from which the Via San Paolo leads across the busy Corso Vitt. Emanuele to the Piazza Beccaria (D 5), with a monument to Cesare Beccaria, by Gius. Grandi (1871), and the *Tribunale* (damaged), completed in 1750, with an inscription (l. of the door) recording the names of those condemned to imprisonment in the Spielberg in 1824. Thence we pass the baroque church of *Santo Stefano* (1584–95) with a later campanile, outside which Galeazzo Maria Sforza was murdered in 1476. The *Ospedale Sforzesco* (E 4, 5), beyond, was built for Fr. Sforza in 1456 by Filarete, who was responsible for the fine terracotta decoration on the right wing. It was heavily damaged in 1943, but the façade survived.

The hospital buildings will be the headquarters of the *Università dello Stato*, founded in 1924; but this is now provisionally in the *Città degli Studi*, the students' quarter, which lies to the E. of the Giardini Pubblici (tram Nos. 4, 11, 21) reached by the Via Nino Bixio. Here are also the Natural Science schools of the University and other important educational institutions.

In the Largo Richini, at the S.W. end, is a colossal bust of Dr. And. Verga (d. 1895), by Giulio Branca, and just beyond is the church of **San Nazaro** (E 4), rebuilt in the 12th cent. and altered in 1578. In 1518 the *Trivulzio Chapel* was added alongside the façade by Bramantino; it contains tombs of the Trivulzio family. In the *Chapel of St. Catherine* (entered from the N. transept) is a large fresco representing the saint's martyrdom, by Bern. Lanino (1546). From the front of the church we return along the busy CORSO DI PORTA ROMANA (E 4, F 5).

From the N.W. end of the Corso we follow the Via Mazzini to the Via Falcone (l.) in which is the 9th cent. campanile of the famous church of ***San Satiro** (E 3). The church, entered from the Via Torino, was rebuilt by Bramante in 1477–79, with the exception of the façade, which is by Gius. Vandoni (1871). The T-shaped interior, by a clever perspective device and the skilful use of stucco, is given the appearance of a Greek cross; the rear wall is actually quite flat. At the end of the left transept is the *Cappella della Pace*, the baptistery of a 9th cent. church on the site, altered at the Renaissance, with charming decoration and a terracotta Pietà, by Agost. De Fondutis (1483). The eight-sided sacristy, off the right aisle, is a gem of Renaissance art, with terracottas by Fondutis from Bramante's design.

The Via Spadari, almost opposite San Satiro, and the Via C. Cantù (l.) bring us to the Piazza Pio XI. Here stands the **Biblioteca Ambrosiana** (D 3), the notable library founded by Card. Fed. Borromeo and built by Fabio Mangone in 1603–9. Its art collections are noteworthy (adm. 10–4, Sun. 1–3; 100 l.). It suffered some damage during the Second World War.

The **Pinacoteca** is entered from the left side of the courtyard. The first room contains drawings and engravings, next comes a cabinet with drawings by *Leonardo* and his followers, and the noted 'Codice Atlantico,' a collection of Leonardo's notes and drawings on scientific and artistic subjects. The two following galleries contain prints by *Bartolozzi*.—ROOM B, 28. *Marco Basaiti*, The risen Redeemer; 5. *Butinone*, SS Louis and Bonaventure; 4. *Luini*, Madonna.—ROOM A: *Raphael Mengs*, Clement XIII.—Beyond this room is the *Museo Settala*, a curious collection of antiquities, scientific instruments, fossils, etc., made by Manfredo Settala (1600–80). We return to Room B and turn left.—ROOM C contains paintings by *Jan Brueghel*.—In the GALLERY following: 75 *Girol. Mazzola*, Annunciation, 67. *Fed. Barocci*, Adoration of the shepherds; 66 *Aless. Magnasco*, Bacchic scene. The cases contain plaquettes, cameos, wax portraits, ivories, etc.—ROOM D; *15. *Botticelli*, Virgin and Child, with angels adoring; *Bergognone*, 17, 21, Saints, 23. Madonna with saints and angels; *Bramantino*, *19. Adoration of the shepherds, an early work, 18. Madonna with SS. Michael and Ambrose.—ROOM E: *Raphael*, *Cartoon for the 'School of Athens,' the fresco in the Vatican, 43 *Bonifazio Veronese*, Holy Family with Tobias and the angel Raphael, 42 *Titian*, Adoration of the Magi, 40. *Iac. Bassano*, Adoration of the shepherds; *G. B. Tiepolo*, 33. Circumcision, 36. Portrait of a bishop, 34, 37. *Fr. Guardi*, Landscapes, 35, *23. Portraits by *Titian* and *Bart Veneto*; 16. *Ant Solario*, Head of St. John, 19. *Leonardo* (?), Musician; *Luini*, 10. The young St. John, 9. Salvator Mundi, *3 Holy Family; *8. *Ambr. de Predis*, Portrait of a young lady, a favourite subject for reproduction; 4 *Marco d'Oggiono*, Madonna; 2. *And. Salaino*, St. John the Baptist.

The LIBRARY contains about 500,000 vols., including 3000 incunabula, and 30,000 MSS. A notable MS. is Petrarch's Virgil, illuminated by *Simone Martini*. The Sala dell'Incoronazione has a fresco by *Luini* (1522).

To the N., centring round the PIAZZA CORDUSIO (D 3), with its monument to Parini (1899), is the principal business quarter of Milan, with the Borsa (exchange), the General Post Office, and the Banca d'Italia and other banks. In the Via Mercanti, leading back to the Duomo, are (l.) the *Palazzo dei Giureconsulti* (1565) and the *Palazzo della Ragione* (r.), a 13th cent. building with an upper story added in 1770. On its rear wall, in the Piazza Mercanti, is a remarkable equestrian relief of 1233. In this piazza are also the Gothic *Loggia degli Osii* (1316) and the baroque *Palazzo delle Scuole Palatine* (1650). Farther N. is the *Palazzo Clerici* (D 3), in the hall of which is a magnificent ceiling-painting by Tiepolo (1740).

II. THE CASTELLO, THE CENACOLO, AND SANT'AMBROGIO

From the Piazza Cordusio (see above) the wide VIA DANTE (D 3) leads to the Largo Cairoli (monument to Garibaldi, by Ximenes, 1895) and the Piazza Castello. In front stands the

***Castello Sforzesco** (C 2; open 8–6, Nov.–Feb. 9–4.30), the stronghold built by Francesco Sforza in 1451–66, on the site of a 14th cent. castle of the Visconti destroyed under the 'Ambrosian Republic.' It now contains important art collections (adm. 9–12, 2–5, 50 l.; Sun. 10–4, free). The archæological collections (described in RR. I–III below) are to be transferred to the new Archæological Museum in the Corso Magenta (p. 129).

The designer of the castle was *Giov. da Milano*, but the decoration of the principal tower was entrusted to *Filarete*, the Florentine architect. The Castello was later enriched with works by Bramante and Leonardo; later still, it was converted into barracks, and ultimately restored by Luca Beltrami (1893–1911). It is square in plan; on the façade are three towers, the chief of which is the *Filarete Tower*, rebuilt in 1901–5, in accordance with the supposed design of the original, destroyed by an explosion of powder in 1521. The picturesque *Piazza d'Armi*, within, *contains fragments of old buildings from various parts*, of the city, including the 14th cent. *Pusterla dei Fabbri*, in the E. corner. At the back on the left is the Rocchetta, which served as a keep, on the right is the *Corte Ducale*, the residential portion, and in the centre is the *Torre di Bona di Savoia*.

From the charming courtyard of the Corte Ducale we enter the **Museo**.—R. I. Fragments from ancient churches and other Byzantine and Romanesque remains; late Roman sarcophagus, from Lambrate; reliefs from the old Porta Romana, showing the triumph of the Milanese over Barbarossa (1171).—R. II. *Tomb of Bernabò Visconti by *Bonino da Campione* (1370–80), and of Regina della Scala, his wife.—R. III. Remains of the façade of Santa Maria di Brera, by *Giov. di Balduccio* of Pisa; statues from the eastern gate of the city by the same artist; *Rusconi tomb, from Como. Passing a small room with foreign ivories and sculptures, we reach R. IV. In R. V are tapestries.—R. VI, the SALA DELLE ASSE, has frescoed decoration, by *Leonardo*, representing ilex leaves, entirely restored in 1901–2 from a few fragments then discovered.—R. VII is decorated with coats-of-arms showing the ancestry of Galeazzo Maria Sforza; it contains works by *Agost. di Duccio*, a marble tabernacle of late 15th cent. Lombard work; sculptures from the Duomo, from Lodi Vecchio, etc.—R. VII bis (l.), the former chapel, has restored frescoes dating from c. 1470.—R. VIII (entered from R. VII), the SALA DELLE COLOMBINE, has fresco decorations with the arms of Bona di Savoia, and sculptures by *Amadeo*, *Crist. Solari*, and others.—R. IX, the SALA DEGLI SCARLIONI, contains sculptures by *And. Fusina* and *Bambaia*, including the *Effigy of Gaston de Foix, with fragments of his tomb; reliefs by *Pierino da Vinci*.—R. X (closed at present) contains decorative terracotta work from Milan and Cremona. We pass into R. XI (SALA VERDE) through a 16th cent. doorway from the *Palazzo Bentivoglio*; the doorway between R. XI and R. XII is from the Banco Mediceo (1455), by *Michelozzo*; on its left are six later medallions from the same building. The room contains tombs and armorial sculptures.

From R. IX a staircase ascends to the first floor, with a charming loggetta.—GUARD ROOM: Furniture of the 14–17th cent., tapestries, etc.—Two rooms containing textiles and costumes, and 18–19th cent. furniture, are still closed.—Beyond is the **Pinacoteca**.—ROOM I. 1. *Foppa*, Martyrdom of St. Sebastian; paintings by *Bergognone*, the *Procaccini* and other Milanese artists; 228. *Magnasco*, Market; 412. *Bernardo Strozzi*, Berenice.—ROOM II. *551. *Filippo Lippi*, Madonna and saints; *Correggio*, 253. Madonna; *107. Portrait.—ROOM III. **Mantegna*, Madonna; 87. *Tiepolo*, Sketch; *32. *Lor. Lotto*, Portrait; 542. *Giov. Bellini*, Madonna; *Tintoretto*, Portrait; 249. *Giov. Bellini*, Portrait of a poet.—CANCELLERIA DUCALE. Liturgical jewels, ceramics, and bronzes; on the walls, *Vigevano's* tapestries of the Months, from designs by *Bramantino* (c. 1503).

Descending to the ground floor we enter the arcaded *Courtyard, in the W. corner of which is the former Treasury, with a damaged fresco of Mercury and Argus, by *Bramante*, and a collection of medals and coins. The capitals of the arcades, by Bened. Ferrini, are noteworthy.

Beyond the Castello is the PARK (116 acres), much frequented on fine holiday afternoons. It contains the *Stadio Civico* (B 2), a sports arena originally built by Canonica in 1806–7; a lofty view-tower made of aluminium erected in 1936; a fine equestrian *Monument to Napoleon III*, by Fr. Barzaghi (1881), transferred from the Palazzo del Senato in 1927; and the *Palazzo dell'Arte* (C 1), a hall for exhibitions (1934). At the farther end is the *Arco della Pace* (B 1), by L. Cagnola (1806–38), a triumphal arch on the model of that of Severus at Rome, with statues and bas-reliefs. It was begun in honour of Napoleon I, but was dedicated to Peace by Ferdinand I of Austria on its completion. It marks the beginning of the *Corso Sempione*, the historic Simplon Road, constructed by Napoleon's order (see *p. 81*).

From the piazza in front of the Nord station (D 1, 2) just outside the park, the Via Boccaccio and the Via Caradosso (l.) bring us to **Santa Maria delle Grazie** (D 1), a church of brick and terracotta, with a very beautiful exterior, erected in 1465, and partly rebuilt by *Bramante* (1492–99), to whom are due the striking choir and crossing and the W. portal.

Interior. In the 4th S. chapel are frescoes by *Gaudenzio Ferrari* (1542); in the apse are fine stalls of carved and inlaid wood. At the end of the left aisle is the *Chapel of Madonna delle Grazie*, with the sepulchral steles of Branda Castiglioni, by *Amadeo* (?), and of the Valle family, by *And. Fusina* (shown by special request). The large tomb of the Della Torre family, also probably by *Amadeo*, was altered c. 1725.

In the *Refectory* of the adjoining Dominican convent (entrance on the left of the façade: admission 10–4 or 5, 40 l.; Sun. and holidays, 10–12, free) is Leonardo's world-famous ***Cenacolo** or **Last Supper,** painted in 1495–97. This is a tempera painting, not a true fresco, and the inferior durability of this technique, together with the dampness of the wall, has caused great damage to the picture, which had, in fact, considerably deteriorated by the middle of the 16th century. It was last restored in 1924, by Oreste Silvestri. The Refectory was hit by bombs in 1943, but the painting is in a satisfactory condition. In all Italian art there is no work so profoundly dramatic in character as this painting, which represents the tragic moment when Jesus uttered the words foretelling his betrayal. On the opposite wall are the portraits, now nearly effaced, of Lodovico il Moro and his wife Beatrice d'Este, added in 1497 by *Leonardo* beneath a large Crucifixion by *Donato da Montòrfano* (1495; damaged) the fine preservation of which is a vindication of the lasting quality of true fresco-painting.

On quitting the refectory we visit the cloisters and sacristy. First comes the Gothic *Great Cloister* with the *Chapter House*, and then, beyond a small courtyard, Bramante's *CHIOSTRINO and SACRISTY (apply to sacristan) which marked a significant step in the development of Renaissance architecture.

The Via B. Zenale and the Via San Vittore (l.), passing *San Vittore al Corpo* (E 1), by Alessi, with good 16th cent. choir-stalls, lead to the new *Museum of Science and Technology*, opened Nov. 1952 in the old Olivetan convent, which contains also a collection of frescoes by Luini. Farther on is the

basilica of ***Sant'Ambrogio** (E 2), the most interesting church in Milan, and the prototype of the Lombard basilica.

Founded by St. Ambrose, bishop of Milan (386–89), it was enlarged after 789 and rebuilt in 1098–1128; an extensive restoration was carried out in 1860–90.

Exterior. The splendid ATRIUM in front of the church dates in its present form from 1150; beneath its arcades are tombstones, inscriptions, capitals, and other fragments. The façade of the church consists of a five-bayed narthex below, with five arches above, graduated to fit the gable. The great *Doorway* is made up of fragments from the 9th and 12th cent. buildings; the wooden jambs embody some fragments of the time of St. Ambrose, while the doors themselves, of bronze, belong to the 9th century. The S. campanile is probably of the 8th or 9th cent., the higher one on the N. is a fine Lombard tower of 1128.

For admission to the Crypt and the Basilica Fausta and for the uncovering of the Altar, apply to the sacristan; an offering should be made.

INTERIOR. On the right is a statue of Pius IX (1880); on the left, a *Pulpit (c. 1000), and, beneath it, a late-Roman Christian sarcophagus.—In the S. AISLE: 1st chapel, fresco, Descent from the Cross, by *G. Ferrari*; 6th chap., Legend of St. George, by *Lanino*. At the end of this aisle is the *BASILICA FAUSTA, or *San Vittore in Ciel d'Oro*, rebuilt in the 5th cent. and altered later; in the dome are 5th cent. mosaics representing St. Victor, St. Ambrose, etc.—In the BAPTISTERY (N. Aisle) is a fresco of the Redeemer, by *Bergognone*.—In the SANCTUARY, under the dome, which was rebuilt in the 13th cent., is the great *Ciborium*, reconstructed at the same time; the shafts of the columns are probably of the time of St. Ambrose, however, while the capitals are of the 9th century. The four sides of the 13th cent. baldacchino are decorated with reliefs in the Byzantine style. The altar has a magnificent and justly celebrated casing presented by Abp. Angilberto II, made of gold and silver plates sculptured in relief, with enamel and gems, the work of Volvinius (835), and representing scenes from the Lives of Christ and St. Ambrose. In the apse are mosaics of the late 12th cent., and the marble throne of St. Ambrose.

The CRYPT contains the bodies of SS. Ambrose, Gervase, and Protasius in a shrine of 1897. From the E. end of the N. aisle a door admits to the *Portico della Canonica*, an unfinished cloister by Bramante (1492). The upper part of the Portico is new and houses the **Museo Ambrosiano** (adm. weekdays 10–12.30, 3–5; 100 l.). In it is the Treasury, containing a 12th cent. cross; the Reliquary of the Innocents (early 15th cent.), a missal of Gian Galeazzo Visconti (1395), two 15th cent. monstrances, etc. To the N. of the church is the *Monumento ai Caduti*, a striking war-memorial erected in 1928, and now being restored after war-damage.

The Via Sant'Agnese (D 2), farther N., ends in the Corso Magenta opposite the baroque *Palazzo Litta*. On the right is the church of the **Monastero Maggiore** (D 2), or *San Maurizio*, by Dolcebono and Crist. Solari (1506 et seq.).

The harmonious ***Interior** is divided by a wall into two parts. The W. portion, originally the only part open to the public, has small chapels below and a graceful loggia above and contains *Frescoes by *Luini* and his school (1530 et seq.). *Note* especially, in the 3rd S. chapel, a series of frescoes by Luini himself, representing the life of St. Catherine; also, on the dividing wall, his SS. Cecilia, Ursula,

Apollonia, and Lucia, and the two lunettes. In the E. portion, formerly the nuns' choir (entered from the 4th N. Chapel), are five more frescoes by Luini. A staircase behind the choir leads to the loggia, where are 26 fresco medallions containing half-length figures of holy virgins by Boltraffio (1505–10).—Two ancient towers, perhaps of Roman origin, can be seen from No. 2 Via Luini (apply to the concierge).

Near the Monastero Maggiore (r.) is the new *Archaeological Museum*, with important collections relating to the history of Milan (comp. p. 128).

The Via Santa Maria alla Porta, on the right farther on, and the Via Borromei (r.) lead to the *Casa dei Borromei* (D 2, 3; severely damaged), one of the few surviving examples of early 15th cent. domestic building in Milan; the second courtyard especially is worth a glance.

III. The Brera Gallery and N. Milan

From the Piazza Cordusio the Via Broletto leads N. towards the late 14th cent. church of *Santa Maria del Carmine* (C 3), with a façade completed in 1879, and a fine baroque chapel S. of the choir. Thence the Via del Carmine leads to the Via Brera, in which are (l.; No. 15) the baroque *Palazzo Cusani*, now the local military headquarters, and the **Palazzo di Brera** (C 4), by F. M. Richini (1651–86), with a main portal by Piermarini (c. 1780).

In the courtyard is a heroic bronze statue of Napoleon I, by *Ant. Canova* (1809), and between the columns of the arcades and on the landings of the main staircase are statues and busts of famous authors and artists. The Brera is regarded as the centre in Lombardy of art, literature, and learning, and in addition to the picture-gallery it contains a *Library* (adm. 9–12, 2–5, closed Sun. and holidays), with c. 550,000 vols. including 2157 incunabula, 210,000 pamphlets, and 2000 MSS., the *Astronomical Observatory*, and the *Institute of Science and Letters*. On the library staircase is a large fresco by Callisto Piazza (1565).—The little piazza beside the palace contains a monument to the painter Hayez, by Barzaghi (1890).

The **Pinacoteca** (adm. 10–4, 100 l.; Sun. free, 9–12), the famous picture-gallery on the first floor, is one of the finest existing collections of North Italian painting. Partly destroyed in the Second World War, it was re-opened in 1950.

Room I. Lombard frescoes (14–16th cent.); from r. to l.: First section: *19. *Vincenzo Foppa*, Madonna and saints, remarkable for its perspective; 22–25. Saints, by *Bergognone*. 20. *Foppa*, St. Sebastian; *Luini*, 47, 40, 49. St. Ursula, St. Thomas Aquinas, and St. Sebastian. The second section consists of works by *Luini*: the third section of works by *Gaudenzio Ferrari* and *Luini*.—Room II contains frescoes of the *School of Giovanni da Milano* (second half of 15th cent.) from the Oratory of Porra a Mocchirolo in Brianza.—Room III. 141. *Veronese*, Last Supper; 130. *G. B. Moroni*, Assumption; *Moretto*, 93. St. Francis, *91. Madonna and saints; 179. *Palma Vecchio*, Three saints; *92. *Moretto*, Triptych; 100. *G. B. Moroni*, Antonio Navagero; 151. *Veronese*, Baptism and Temptation of Christ.—Room IV. 732. *Tintoretto*, Allegory; *Veronese*, 241. Agony in the Garden, *140. Supper in the house of Simon; *149. *Tintoretto*,

Descent from the Cross; 109. *Palma Vecchio*, Self-portrait; *138. *Iac. Bassano*, St. Roch visiting the plague-stricken; *143. *Tintoretto*, Discovery of the body of St. Mark at Alexandria; *144. *Bonifazio*, Finding of Moses; *139. *Veronese*, SS. Anthony Abbot, Cornelius, and Cyprian; *Lor. Lotto*, 185, *184. Portraits; *Tintoretto*, 101. Young man, 142. Female saints.—Room V. 165. *Bart. Montagna*, Virgin and saints; 157. *Martino da Udine*, St. Ursula and her maidens; 158. *P. F. Bissolo*, Three saints; 116. *Giov. Cariani*, Madonna and saints; *175. *Cima da Conegliano*, Madonna and saints; *164. *Gentile* and *Giov. Bellini*, St. Mark preaching at Alexandria; 176. *Cima*, St. Peter between SS. Augustine and Nicholas of Bari; 160. *Michele da Verona*, Crucifixion.—Room VI. 223. *Stef. da Zevio*, Adoration of the Magi; 228. *Ant. Vivarini* and *Giov. d'Alemagna*, Polyptych; 799. *Iac. Bellini*, Madonna.—Room VIII. 169. *Vitt. Carpaccio*, Marriage of the Virgin; 198. *Mantegna*, Madonna and cherubim; 171. *Vitt. Carpaccio*, Presentation of the Virgin.—Room VII. *Mantegna*, 200. Pietà with saints (early work), *199. The Dead Christ (a famous example of foreshortening); *Carlo Crivelli*, *207. Madonna della Candeletta, 201. Madonna and saints (1482), 206. Crucifixion, *202, 203. Coronation of the Virgin (1493), with a Pietà in the lunette; *174. *Cima*, St. Peter between St. Paul and St. John the Baptist; *Giov. Bellini*, 215. Madonna (1510), *216. Madonna (an early work), 214. Pietà, a famous work of deep feeling; 170. *Vitt. Carpaccio*, St. Stephen disputing with the Doctors (1514); 219. *Cima*, St. Jerome.—Room IX. 164. *Paris Bordone*, Holy Family; *180. *Titian*, Count Ant. Porcia.—Room X. 105. *Paris Bordone*, Venetian lovers; 182. *Titian*, St. Jerome; *183. *Lor. Lotto*, Portrait of a nobleman.—Room XI. *Defendente Ferrari*, 719, 718. Saints; *Bergognone*, 785, 259. Madonnas.—Room XII 809. *Boccaccino*, Madonna; 279. *Bramantino*, Holy Family.—Room XIII. *948. *Bart. Veneto*, Lady with a lute; 276. *Césare da Sesto*, Madonna; 790. *Amb. de Predis*, Portrait of a man; 285. *Andrea Solario*, Madonna and saints; *319. *Boltraffio*, Portrait of the poet Casio; *282. *And. Solario*, Portrait of a man; *289. *Luini*, Madonna del Roseto, a famous example of his most gracious style; 261. *Giampietrino*, Madonna.—Room XIV. 275. *Cesare Magni*, Holy Family and Saint John; 286. *Sodoma*, Madonna; 281. *Boltraffio*, Two figures in adoration; 754. *Césare da Sesto*, St. Jerome; 277. *Gaud. Ferrari*, Madonna.—Room XV. *Luini*, *293. Virgin between two saints, with the donor, Ant. Busti, and his family, and two charming little angels.—Room XVI, the chapel of St. Joseph, with frescoes by *Bern. Luini*, brought from Santa Maria della Pace.—Room XVII (15–16th cent. Lombard schools). 313.

Marco d'Oggiono, Angels casting out Satan; 321. *Gaud. Ferrari,* Martyrdom of St. Catherine; *309. *Bramantino,* Crucifixion; *307. *Foppa,* Polyptych; *Bergognone,* 308. Assumption, 258. Saints.—Room XVIII (17–18th cent. Lombard schools). 376. *Cam. Procaccini,* Adoration of the shepherds; 398. *Nuvolone,* Family group; *D. Crespi,* 403. Last Supper, 402. Virgin and saints; 380. *G. B. Crespi,* Madonna of the Roses; *G. C. Procaccini,* 343. Magdalen, 344. Annunciation; 392. *D. Crespi,* St. Stephen.—Room XIX. 345. *G. C. Procaccini,* Marriage of St. Catherine; 767. *Sof. Anguissola,* Self-portrait; 415. *D. Crespi* (?), Dead friar.—Room XX. 429. *Lor. Costa,* Adoration of the Magi; 819 *G. F. Maineri,* Head of St. John the Baptist; *Correggio,* *427. Adoration of the Magi, early but characteristic, 788. Nativity, another early work; 449, 449bis. *Fr. Cossa,* St. John the Baptist and St. Peter; 417. *Fil. Mazzola,* Portrait; 431, 433, 432. *Dosso Dossi,* St. Sebastian, between St. John the Baptist and St. George (a portrait of Fr. d'Este).—Room XXI. 470. *Marco Palmezzano,* Coronation of the Virgin; 452. *Nic. Rondinelli,* St. John the Baptist appearing to Galla Placidia; 428. *Ercole de' Roberti,* Madonna and saints; 469. *Marco Palmezzano,* Nativity; and paintings by the *Zaganelli* brothers.—Room XXII. 435. *Scarsellino,* Virgin in glory, with the doctors of the Church; 439. *Garófalo,* Crucifixion; 448. *Francia,* Annunciation; 422. *Girol. Mazzola Bedoli,* St. Thomas Aquinas; 430. *Nic. Pisano,* Madonna; 434. *Ortolano,* Crucifixion.—Room XXIII. *475. *Benozzo Gózzoli,* Miracle of St. Dominic; 208, 210, 211. *Vitt Crivelli,* Madonna and saints; *497. *Gentile da Fabriano,* Coronation of the Virgin (polyptych); *Amb. Lorenzetti,* Madonna; 504. *L'Alunno,* Polyptych; 481. *Gentile da Fabriano,* Madonna and angels.—Room XXIV contains frescoes by *Bramante* from the Casa Panigarola.—Room XXV contains *816. Scourging of Christ, the only known panel-painting by *Bramante* (from Chiaravalle); and *510. *Piero della Francesca,* Madonna with angels and saints, and Federigo, Duke of Montefeltro.—Room XXVI contains *472. *Raphael,* Marriage of the Virgin (Lo Sposalizio, 1504), the masterpiece of his Umbrian period.—Room XXVII. *Luca Signorelli,* 505. Madonna and saints, 477. Madonna; 508. *Tim. Viti,* Madonna; *476. *Luca Signorelli,* Scourging of Christ.

Room XXVIII. *Lod. Carracci*; 520. Adoration of the Magi; 527. The Canaanitish Woman; 538. *Guido Reni,* SS. Peter and Paul.—R. XXIX. 598. *Luca Giordano,* Portrait of a chemist; 613. *Ribera,* St Jerome.—R. XXX. 535. *Ann. Carracci,* The artist and his family; 518. *Fr. Albani,* Dance of cupids; 583. *Sassoferrato,* Madonna.—R. XXXI (Foreign schools). *Van Dyck,* 700. Amalia von Solms, 701. Madonna with St. Anthony of Padua; 679. *Rubens,* Last Supper; 699. *Jordaens,* Abraham's sacrifice; also two landscapes by *Aless. Magnasco.*—

R. XXXII. 632. *Maestro di Ancona del* 1518, Adoration of the Magi; 655. *Brueghel*, Village; 945. *El Greco*, St. Francis.—R. XXXIII. 614. *Rembrandt*, Portrait of his sister; 943. *Jan Steen*, Siesta.—R. XXXIV. 607. *Salvator Rosa*, St. Paul the Hermit; 931. *Reynolds*, Lord Donoughmore; 706. *Raphael Mengs*, Portrait of the singer Annibali.—R. XXXV. 242, 243. *Fr. Guardi*, The Grand Canal; 236, 235 *Bern Bellotto*, Views of La Gazzada, near Varese; 939, 940. *Canaletto*, Views of Venice; 800. *Piazzetta*, Rebecca at the well; *P. Longhi*, 781. Family concert; 780. The dentist, 230. *G. B Tiepolo*, Battle.—R. XXXVI. 789. *Piazzetta*, Old man praying; 793 *G. M. Crespi*, Self-portrait.—RR. XXXVII–XXXVIII are devoted to Italian 19th cent. paintings, among which the works of *Fr. Hayez* are outstanding (portraits of Manzoni, Rossini, Rosmini, and Cavour).

The church of **San Marco** (C 4), N. of the Brera, dates from 1254, but the interior was wholly altered in the baroque period, while the front, except for the doorway and three statuettes of the 14th cent., dates from 1871.

Within are 16th cent frescoes, and paintings by the *Procaccini* and their contemporaries. In the S. transept is the tomb of the Blessed Lanfranco da Settala (d. 1264), ascribed to *Giov. di Balduccio*, with six sarcophagi in the same manner.

The church of *San Simpliciano* (C 3), to the W, dedicated to the successor of St. Ambrose in the episcopal chair, preserves its 12th cent. front and contains the *Coronation of the Virgin, a fine apse-fresco by Bergognone.—In the quarter farther N. (Via Solferino, Via Moscova) are the offices of the famous newspaper 'Corriere della Sera'; and still farther (tramway No. 4 or 17) is the *Cimitero Monumentale* (A 2), with a central pantheon, or 'famedio' containing the tombs of Manzoni and Cattaneo.

From San Marco the Via Fatebenefratelli leads to the *Archi di Porta Nuova*, a gate of 1156, with sculptures by Giov. di Balduccio (1330) and Roman tombstones set into its walls. Thence the Via Manzoni leads back to the centre and the Via Filippo Turati to the station. From the Piazza Cavour, outside the gate, with a monument to Cavour by Tabacchi (1865) we enter the GIARDINI PUBBLICI (C 5, B 6), notable for their fine trees.

The gardens contain monuments to distinguished citizens, a small menagerie, and, on the farther side, a *Planetarium* (adm. Tues., Thurs, and Sat. at 9 p.m., Sun. 5–9) Near the last, facing the Corso Venezia, is the *Natural History Museum* (C 6; damaged; to be reopened in 1953).—In the Via Palestro, S. of the Park, is the 18th cent. **Villa Reale** (adm free daily, exc. Mon., 10–12, 2–5), once occupied by the regent Eugène Beauharnais and by Marshal Radetzky, who died there in 1858, and now containing the very important *Gallery of Modern Art*, with paintings of the Lombard school of the 19th and 20th centuries.

IV. EASTERN MILAN

The CORSO VITTORIO EMANUELE (D 4, 5), with its hotels, theatres, and shopping arcades, leads N.E. from behind the Duomo. On the left is the classic portico of the round church of *San Carlo* (1836–47), and on the right, at the beginning of the Corso Venezia is *San Babila* (D 5), a much-restored 12th cent. church. No 11 Corso Venezia is the former *Seminary* (1570), with a stately courtyard; opposite is the *Casa dei*

Silvestri (No. 10; damaged, but the façade has been partly reconstructed), with interesting terracotta work of c. 1475. To the left, a little farther on, the Via del Senato leads to the *Palazzo del Senato*, now the *State Archives* (C, D 5), a fine baroque building by Mangone and Richini, originally occupied by the Collegio Elvetrico, for Italian-speaking Swiss seminarists The Corso, with fine mansions of the 18-19th cent., goes on to the Giardini Pubblici (see above), the Piazza Oberdan, and the modern quarters E. of the station.

From San Babila (see above) we follow the Corso Monforte E. to the *Palazzo del Governo*, then take the Via Conservatorio (r.) to reach the church of **Santa Maria della Passione** (D 6), founded c. 1485, with an octagonal dome by Crist. Solari (1511–30), and a baroque front by Rusnati (1692).

In the S. transept is a Descent from the Cross, by *Luini* (covered); just outside is the tomb of Daniele Birago, founder of the church, by And. Fusina (1495). The N. transept contains a Last Supper by *Gaud. Ferrari* (covered). The frescoes in the sacristy are by *Bergognone* (c. 1505).

Entered from the Via Chiossetto, a turning off the Via Corridoni, farther S., is **San Pietro in Gessate** (D, E 6), a Gothic church of 1460 and later. Badly damaged by air-attack in 1943, it has been restored; but of the frescoes of the Story of St Ambrose, by *Butinone* and *Zenale*, in the N. transept, only the upper part remains, with the saint's mitre many times repeated against the blue sky.

Opposite San Pietro, in the Corso di Porta Vittoria, is the *Palazzo di Giustizia* (E 5, 6), a large building with a tower designed by Marcello Piacentini and opened in 1939 It is decorated with mosaics and sculptures.—At the E. end of the Corso is the *Monument of the Cinque Giornate*, by Gius Grandi (1883–91), covering the remains of those who fell during the 'Five Days' of March, 1848, and a little to S of that is the curious 17th cent *Rotonda* (E 6), the old mortuary of the Ospedale Maggiore.

V. Southern Milan

The main thoroughfare of southern Milan is the Corso Italia (E, F 3), prolonging the Via Mazzini beyond the Piazza Missori. On the right is the building of the *Touring Club Italiano*, with a statue of the founder, L. V. Bertarelli (1927). On the left are the churches of *Sant'Eufemia* and *San Paolo* (F 3, 4), the latter an attractive building of 1530–80, attributed to Alessi, and containing pictures by Giul. and Ant. Campi. Farther S. stands ***Santa Maria dei Miracoli** (F 3), a church begun by Dolcebono in 1491 and finished by Alessi, to whom, with Martino Bassi, is due the plain façade (1570–72). The fine atrium is by Crist. Solari.

By the main altar of the S. transept is a *Holy Family, by *Paris Bordone* (covered); on the dome-piers are statues of the Virgin and St. John the Evangelist, by *Ann. Fontana*, and of Elijah and St. John the Baptist, by *Stoldo*

Lorenzi. The inlaid choir-stalls, by *Alessi*, are worth a close examination. In the ambulatory are a Baptism of Christ (5th chapel), by *G. Ferrari*, the Conversion of St Paul (9th chapel), by *Moretto*, and other paintings. In the W. chapel of the N. aisle is Christ in the Manger, by *Bergognone*. In the S. aisle is the entrance to the Romanesque church of **San Celso** (10th cent.), which has a good 11th cent. façade and a graceful campanile.

From the Porta Lodovica, at the end of the Corso Italia, the Viale Gian Galeazzo leads W. to the *Porta Ticinese* (F 2), an Ionic gateway by Cagnola (1814), to the N.E. of which is the church of ***Sant'Eustorgio** (F 2), second in interest to Sant'Ambrogio only.

The original 9th cent. church was rebuilt in the 12–13th cent., and the façade reconstructed in 1836–65. The three 15th cent. chapels on the S. side, the 9th cent. apse, the slender campanile (1297–1309), and the graceful Portinari chapel are well seen from the outside. To the left of the façade is a 16th cent. open-air pulpit.

The long and low INTERIOR, with aisles and apse, is typical of the Lombard basilicas, but an important series of chapels was added on the S. side in the 15th century. The 1st chapel contains the tomb of Giac. Brivio, by *Tom. Cazzaniga* (1484) and a spoiled triptych by *Bergognone* (covered); in the 2nd is the tomb of Pietro Torelli (d. 1416); 4th chap., Tomb of Stef. Visconti (d. 1327), probably by *Giov. di Balduccio*; 5th chap., 13th cent. painted Crucifix (undergoing restoration, 1952); 6th chap., Tomb of Uberto Visconti (14th cent.). In the S. Transept is the CHAPEL OF THE MAGI, where the relics of the Magi were preserved until their transfer to Cologne in 1164 (some were returned to Milan in 1903). It contains a huge Roman sarcophagus that held the relics, and on the altar are reliefs of 1347. On the high altar also are 14th cent. reliefs.—Entered from the N. Transept is the CAPELLA PORTINARI (restored after slight damage), a gem of the Renaissance, built for Pigello Portinari and dedicated to St Peter Martyr. The design is attributed to *Michelozzo* (1462), but the building was completed by Lombard architects in 1468. In the drum of the dome is a graceful choir of angels with festoons, in coloured stucco. The frescoed scenes of the life of St. Peter Martyr are by *Vincenzo Foppa* (1466–68). In the centre is the *Tomb of St. Peter Martyr (Pietro da Verona, the inquisitor, murdered in 1252), by *Giov. di Balduccio* (1339).

Following the Corso di Porta Ticinese to the N., we pass the arches of the ancient *Porta Ticinese* (c. 1330; with a tabernacle by Balduccio), and then 16 Corinthian columns (*Colonne di San Lorenzo*), the remains of a porticus of the later Roman Empire, restored in the Middle Ages, and now (1952) being thoroughly restored and consolidated. On the right is **San Lorenzo** (E, F 3), a basilica founded in the 6th century. It

was rebuilt in 1574–88 by Martino Bassi (who, however, preserved the original octagonal form) and has four heavy square towers. The façade dates from 1894.

The spacious interior is surrounded by an ambulatory beneath a gallery. In the chapel of Sant'Aquilino (opening off the 2nd chapel on the right; apply to the sacristan) the lower part dates from the 5th cent., the upper part from the 11–12th cent., and the entrance-pillars have been brought from a Roman building. It contains an early Christian sarcophagus and 5th cent. mosaics.

We join the Via Torino at the *Carrobbio* (E 2), the Roman and early medieval centre of Milan. Excavations in the quarter to the S.E. (Piazza Vetra, etc.) have brought to light the foundations of many old buildings. We pass (l.) *San Giorgio al Palazzo* (E 3), a church with a chapel decorated by Luini, and farther on the little round church of *San Sebastiano* (1577).

The Via Lupetta, opposite the last, leads to *Sant'Alessandro* (E 3), with a good baroque interior, and the 17th cent *Palazzo Trivulzio*, which contains in its courtyard a doorway from a destroyed mansion by Bramante.

The *British Cemetery* for the Second World War is reached by following the Via Novara (beyond D 1) for 4½ m., then turning right (Via Cascina Bellaria) for the suburban village of *Trenno* (tram No. 16 from Piazza Cordusio to Piazza Melozzo da Forlì, thence motor-bus **F** towards Trenno; 50 min. in all).

Excursions from Milan

The abbey of Chiaravalle, rather unattractively situated c. 5½ m. S of Milan, is reached either by tramway No. 13 or 22 to Piazzale Corvetto, then motor-bus **R** to within 3 min. walk of the abbey, or from Rogoredo station on the Pavia or Lodi railway (20 min. walk alongside the Pavia line).

The Cistercian **Abbazia di Chiaravalle** was founded by St Bernard in 1135 and named after his own Abbey of Clairvaux. The brick church (now a parish church), consecrated in 1221, has an imposing tower, of which the lower portion is original, while the upper tiers were added in the 14th century. The interior was extensively altered in the 17th cent, but preserves inside the lantern some frescoes by French painters of the 13–14th cent.; the other frescoes are the work of the *Fiamminghini* (c. 1630), except that at the top of the night-stairs (S. transept), which is by Luini (1512) The carved stalls in the nave are by *Garavaglia* (1645) The sacristan shows the *Cemetery*, which contains tombs of the 13th cent.; the remains of the *Chapter House*, with interesting graffiti; and the two surviving walks of the 13th cent. *Cloister*

The Certosa di Pavia is reached either by taking the Genoa railway to *Certosa* station (17½ m in ½–¾ hr.), which is 10 min walk from the monastery; by motor-bus from the Piazza Castello (daily in 45 min., 1000 l return, including guide and entrance fee), or by the Pavia road to (15½ m) *Torre del Mangano*, whence a turning on the left leads to the Certosa in ¾ m.—*Casa del Turista*. Information office and restaurant

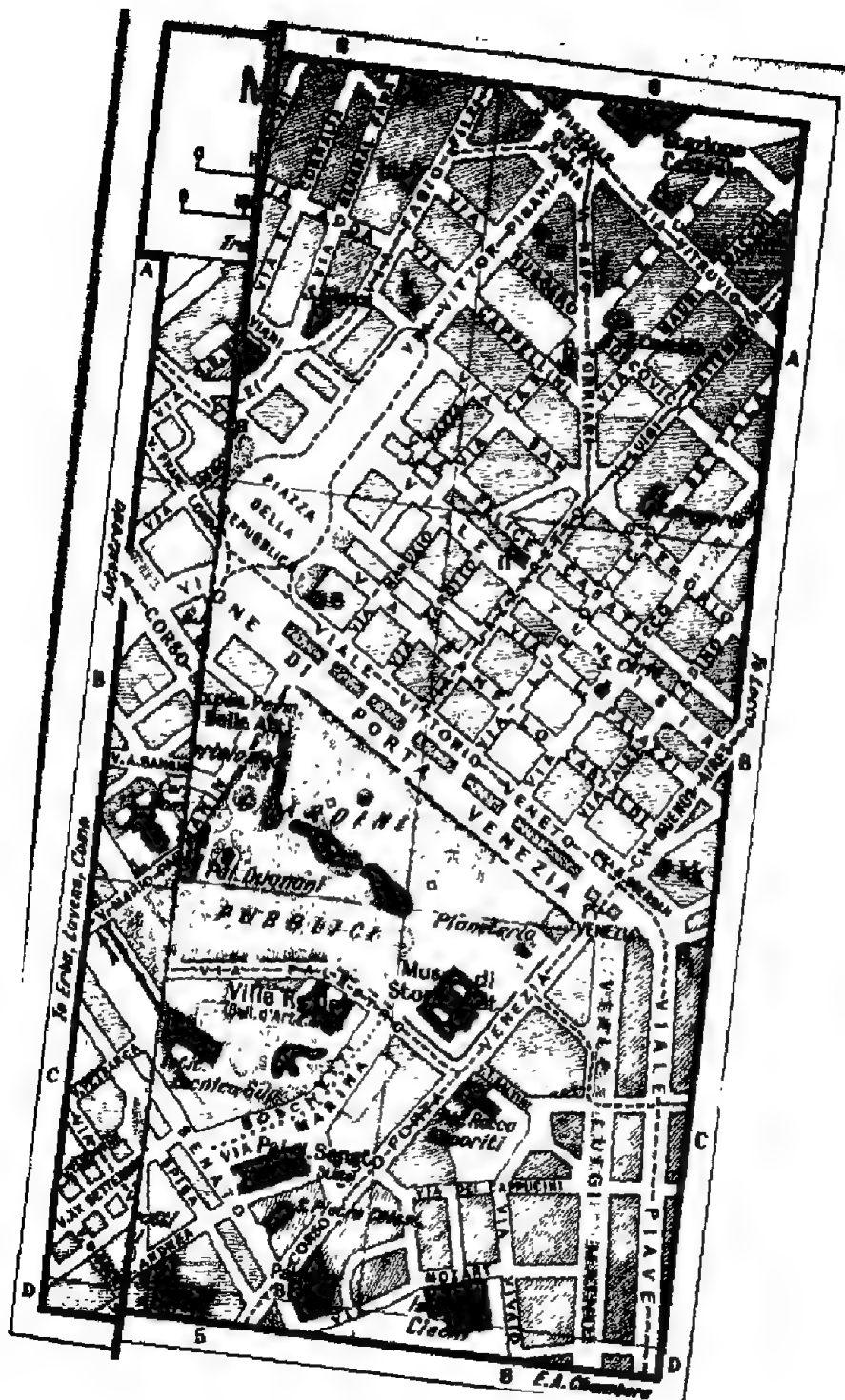
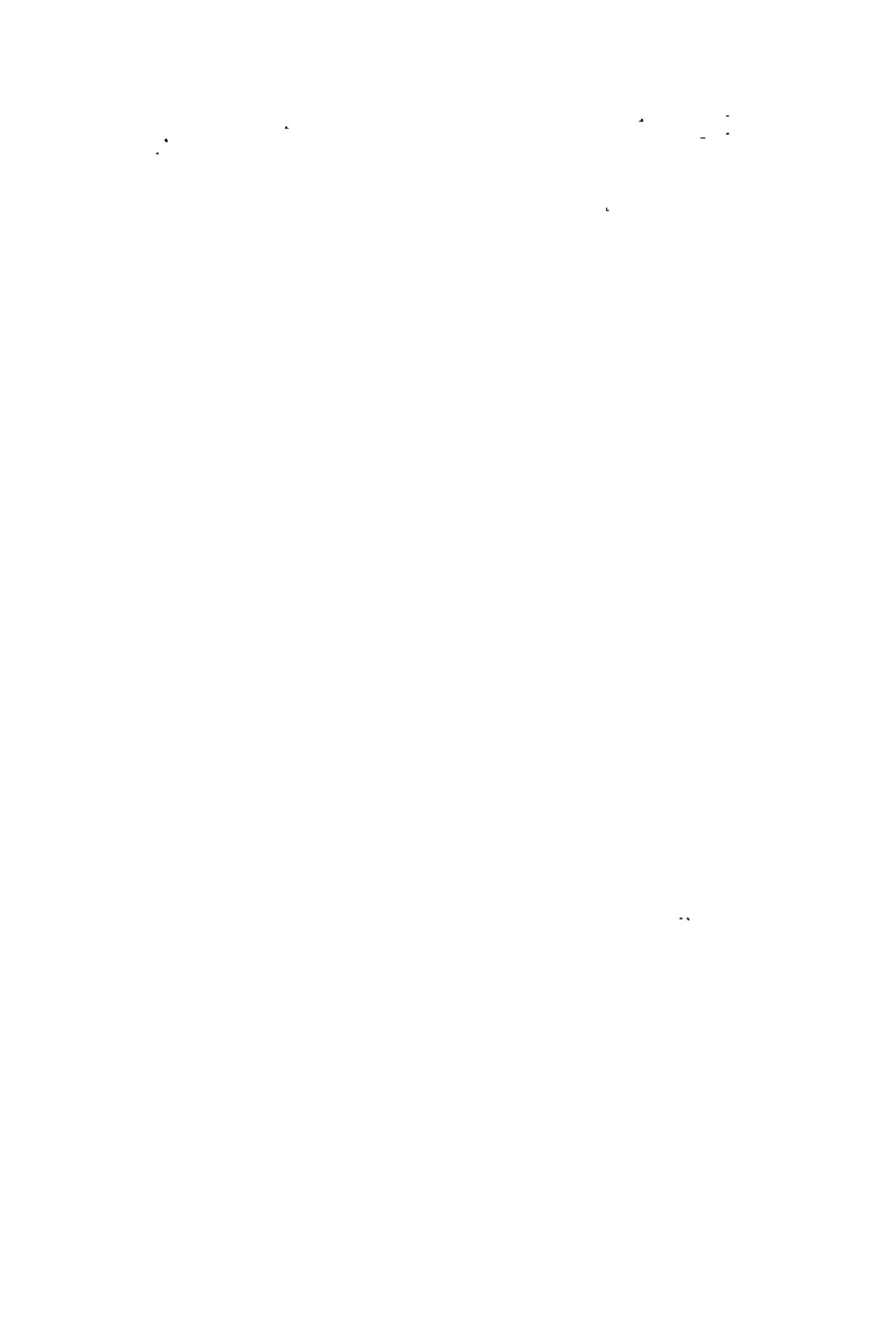
The **Certosa di Pavia**, one of the famous buildings of Italy, is a Carthusian monastery founded by Gian Galeazzo Visconti in 1396 as a family mausoleum. The building was entrusted to the Campionese masons of Milan cathedral and the builders of the castle of Pavia. The monastery proper was finished in 1447, the church in 1499, under the Sforzas, with the excep-

tion of the façade which dates from the 16th century. Th Certosa is open from 9 to 6 in summer, 10 to 4.30 in winte (adm. 40 l., Thurs. 20 l., free Sun. and holidays; closed o Jan. 1st, Easter Sunday, and Christmas Day); visitors ar conducted in parties.

From the entrance, facing W., we pass through a vestibule, with frescoe saints by *Luini*, to the great garden-court in front of the church. On the left ar the old pharmacy and food and wine stores; on the right the prior's quarter and the so-called *Palazzo Ducale*, rebuilt in the baroque style by Richini to hous distinguished visitors.

The sculptural and polychrome marble decoration of the ***West Front** of th church, of almost superabundant richness, marks the height of the artistic achieve ment of the Quattrocento; it was begun in 1473 by *Guiniforte Solari*, continued u to 1499 by *Crist.* and *Ant. Mantegazza* and *Giov. Ant. Amadeo*, and from then unt 1560 by other Lombard sculptors. The upper part remains unfinished. On th lowest order of the façade are medallions of Roman emperors, above, statues an reliefs of Prophets, Apostles, and Saints, by the *Mantegazza*, and Scenes from th Life of Christ by *Amadeo*. The *Great Portal was probably designed by *Gia Crist. Romano* and executed by *Bened. Briosco*, the sculptor also of the bas reliefs representing the Life of the Virgin and of four large reliefs: the Foundatio of the Carthusian Order, 1084, Laying the First Stone of the Certosa, 27th Aug 1396; Translation to the Certosa of the body of Gian Galeazzo, 1st March 1474, Consecration of the Church, 3rd May, 1497 On each side are two ver rich *Windows, by Amadeo The upper part, simpler in style, is by *Cris Lombardo* (1540–60), and is decorated with 70 statues of the 16th cent. by Lombar masters. The rest of the exterior of the church is best seen from the N E side.

The ***Interior** is purely Gothic in plan, but Renaissanc decorative motives appear towards the E. end; the chapel opening off the aisle were expensively redecorated in th 17–18th cent., and only traces remain of the original frescoe and stained glass The baroque grilles railing off the choi and the chapels are noteworthy

N. Aisle. 1st chapel: Lavabo by the *Mantegazza* (1470).– 2nd chap.: Altarpiece by *Perugino* (1499) of which only th panel representing God the Father is original.—6th chap. *St. Ambrose and four saints by *Bergognone* (1490).—N Transept. In the centre, *Tomb statues of Lodovico il Mor and Beatrice d'Este, by *Crist. Solari* (1499), brought fron S. Maria delle Grazie in Milan in 1564. The frescoes includ Ecce Homo (over the small W door) and Coronation of th Virgin (N. apse), by *Bergognone*; and two *Angels, b *Bramante*, on either side of the window, above.—We ente the Old Sacristy through a doorway (by *Amadeo*) witl medallion-portraits of the Dukes of Milan: it contains goo 17th cent. presses and a remarkable ivory *Altarpiece, witl nearly 100 figures, after *Bald. degli Embriachi* (early 15tl cent.); the vault is notable.—The Choir contains carve and inlaid *Stalls (1498), frescoes by *Dan. Crespi* (1625), and a sumptuous late 16th cent. altar.—Another door by *Amadeo* with medallions of the Duchesses of Milan, admits to th Lavatorium. Within is a finely-carved lavabo by *Alberti*

Maffiolo of Carrara; on the left, *Madonna, a charming fresco by *Luini*.—S. TRANSEPT: *Tomb of Gian Galeazzo Visconti, by *Gian Crist. Romano* (1493–97; the Madonna and Child and the statue of the duke are by *Bened. Briosco*, the urn by *Galeazzo Alessi*; the figures of Fame and Victory by *Bern. da Novate*); two *Candelabra by *Fontana*. The fresco by *Bergognone*, above, depicts Gian Galeazzo, with his children, presenting a model of the church to the Virgin; higher up, two Angels by *Bramante*. Over the altar, a Virgin with St. Charles and St. Bruno, by *G. B. Crespi*. The doorway into the little cloister is by the *Mantegazza*.—NEW SACRISTY: Altarpiece, the Assumption, by *And. Solari*, completed by *Bern. Campi*; the 16th cent. illuminated choir-books are notable. We now enter the CHAPTER HOUSE through a charming little court, perhaps the work of *Bramante*. Its rooms contain reliefs by the *Mantegazza* and after *Amadeo*.—The charming *LITTLE CLOISTER, with its garden, has terracotta decorations in the Cremonese manner, by *Rinaldo De Stauris* (1465).—The REFECTORY has ceiling frescoes by *Ambr.* and *Bern. Bergognone* and a good reader's pulpit. Through the Lay-Brothers' Refectory we reach the MUSEO (housed in the Palazzo Ducale) which contains (on the upper floor) a relief of the Passion by *Bambaia*; the Madonna and Saints, a painting by *Bart. Montagna*; and fragmentary frescoes of saints by *Ambr. Bergognone* and *Luini*.—The GREAT CLOISTER, with 123 arches, also has terracotta decoration by *De Stauris* (1478). On three sides are 24 cells, each, as in all Carthusian monasteries, a separate dwelling, and each with a decorative doorway, two rooms, and a little garden below, and a bedroom and loggia above. We return through the little cloister and re-enter the church by a beautiful little *Door adorned with a Madonna by *Amadeo* (1466).—S. AISLE: over the door from the transept, Madonna, by *Bergognone*.—3rd chap.: *Bergognone*, *St. Syrus, first bishop of Pavia, and other saints; unrestored ceiling-frescoes by *Iac. De Mottis* (1491).—4th chap.; *Bergognone*, Crucifixion.—6th chap.: Risen Christ and saints, by *Macrino d'Alba*, and Evangelists, by *Bergognone*. Another lavabo by the *Mantegazza* adorns the last chapel.

MONZA, 9½ m. N.E. of Milan, and now almost connected with it by industrial suburbs, is reached either by railway from the Central Station (frequent service in ½ hr.) or by electric tramway from the Piazza Oberdan (B 6; frequent service in ½–¾ hr.). The tramway follows the road, which is one of the best in Italy, and passes (6¼ m.) *Sesto San Giovanni* (43,000 inhab.), a large industrial town.

Monza (*Hot. Eden*, L. or D. 550, pens. 1900 l.; *Castello Falcone*, R., L., or D. 500 l.), nowadays a busy industrial community (65,052 inhab.), manufacturing felt hats and cheap carpets, is famous rather as a Lombard city of great age,

with a cathedral many centuries older than that of Milan. Entering the city from Milan either by road or railway, we reach the Largo Mazzini, and thence follow the Via Italia past the 14th cent. church of *Santa Maria in Strada*, with a terracotta front of 1393. In the Piazza Roma at the end is the *Arengario*, the brick town hall of the late 13th cent., with a tall battlemented tower and a balcony for public announcements. The Via Napoleone leads thence to the *CATHEDRAL, a 13–14th cent. building on the site of a church founded by Theodolinda, queen of Lombardy, c. 595. The fine particoloured façade, by *Matteo da Campione* (1390–96; restored), has a bold doorway and rose-window, and is flanked by a Renaissance campanile reconstructed after a fire. The interior also contains work by *Matteo*, including the singers' gallery in the nave and the relief of an imperial coronation in the S. transept. The chapel on the left of the high-altar contains the plain tomb of Theodolinda and is decorated with frescoes by the *Zavattari* (1444) depicting the story of her life. Enclosed in the altar is the famous *Iron Crown (charge for uncovering 100 l.; or 200 l., including admission to the Treasury; facsimile above the altar) used at the coronation of the Holy Roman Emperors since 1311, and containing a strip of iron said to have been hammered from one of the nails used at the Crucifixion (comp. Meredith's 'Song of Theodolinda'). The last emperors crowned with it were Charles V (at Bologna) and Napoleon and Ferdinand I (at Milan).

In the Treasury are personal relics of Theodolinda, including her silver-gilt **Hen and Chickens*, supposed to represent Lombardy and its seven provinces, her votive cross and crown, and a book-cover with a dedicatory inscription; also 6–7th cent. silk embroideries; a 9th cent. ivory diptych with St. Gregory and David; and a processional cross given to Theodolinda by St. Gregory (altered in the 15th and 17th cent.).

Beyond the Arengario the Via Carlo Alberto leads to the Piazza Vitt. Emanuele, to the left of which is the *Villa Reale* (by Piermarini, 1777–80), an imposing residence with a large park presented by the King to the State in 1919. In the splendid *Park* farther on, on the right, are the *Autodromo*, the motor race-track of Milan (10 km.), and a horse race-course. On the left as we leave the Villa an avenue leads to the *Cappella Espiatoria* (Expiatory Chapel), erected by Victor Emmanuel III on the spot where his father Humbert was assassinated on July 29th, 1900.—*Desio*, 4½ m. N.W. of Monza, was the birthplace of Achille Ratti (1857–1939), afterwards Pope Pius XI.

From Milan to *Bergamo*, see Rte. 17; to *Brescia* and *Verona*, see Rte. 18; to *Cremona* and *Mantua*, see Rte. 21; to *Genoa*, see Rte 16, to *Piacenza* and *Bologna*, see Rte. 38; to *Tirano* and *Bormio*, see Rte. 15; to *Turin*, see Rte. 9; to the *Italian Lakes*, see pp. 84, 96, 106; to *Domodossola* viâ Stresa or Orta, see Rte. 10.

15. FROM MILAN TO TIRANO AND BÓRMIO

Road, 124½ m. (200 km.).—9½ m. *Monza.*—28½ m. *Olginate.*—33 m. (53 km.) **Lecco.**—46½ m. (75 km.) **Varenna.**—49 m. *Bellano.*—58½ m. (94 km.) **Cólico.**—68½ m. *Morbegno.*—84 m. (135 km.) **Sóndrio.**—94½ m. *Tresenda.*—100½ m. (162 km.) **Tirano.**—109½ m. *Gròsio.*—124½ m. **Bórmio.**

Railway to Tirano, 97 m. (156 km.); through expresses in 3½–4 hrs.; other through trains in 5 hrs. Motor-Bus to *Bórmio Bagni* in 1 hr. (400 l.) daily, going on in summer to the *Stèlvio Pass* in 1 hr. 20 min. more (500 l.); and to *Merano* and *Bolzano* in 6 hrs. (2200 l.).

From Milan to (9½ m.) *Monza*, see p. 137. We skirt the Parco Reale and approach the Brianza foothills. A road on the left leads in 7 m. to *Carate Brianza*, a textile town visited for the remarkable 9th cent. *Church at *Agliate*, on the opposite bank of the Lembro.—16 m. *Usmate*.—We gradually approach the Adda valley, into which we descend, and at (28½ m.) *Olginate* we strike the lake of that name, into which the river expands.—Beyond the larger Lago di Garlate we cross the Adda and enter (33 m.) **Lecco** (Rte. 13).—Thence the road skirts the whole E. side of the Lake of Como, the places on which are described in detail in Rte. 13.—The *Views of the lake on the left are delightful.—39 m. *Tonzánico* lies above Mandello, and commands a view of the Grigne up the Méria valley on the right.—45 m. *Fiumelatte*, with a curious periodic waterfall (on the right).—The landscape becomes less austere as we approach (46½ m.) *Varenna* and leave the sanatorium of Regoledo on the right. The road traverses several tunnels.—49 m. *Bellano*.—Beyond (54 m.) *Dório* we skirt the small lake of Piona, and at (58½ m., 94 km.) **Cólico** (Rte. 13) *we touch the shore of the Lake of Como for the last time.*

From Cólico to Chiavenna (Splügen and Maloja Passes), 17 m. (27 km.); railway in ¾ hr. following a similar course to the road. Diverging to the left after 2 m. from the Tirano road we cross the Adda and the partly marshy *Pian di Spagna*. Just before we cross the river we see on the left the ruins of the *Forte di Fuentes*, built by the Spaniards in 1603 and destroyed in 1796 by the French. Beyond (4½ m.) *Dubino* we skirt the *Lago di Mezzola*, separated from the Lake of Como by the silt brought down by the Adda.—8½ m. *Novate Mezzola*. On the left is the little *Pozzo di Riva*, an expansion of the Mera, beyond which we enter the *Piano di Chiavenna*.—10½ m. *Samòlaco* indicates by its name ('summus lacus') the point to which the Lake of Como extended in Roman times. The valley becomes wilder and is confined by black and tawny rocks. Ahead on the right appears the *Pizzo Stella* (10,375 ft.).—17 m. (27 km.) **Chiavenna** (1070 ft.; *Rfmts.*; *Hot. Caurga*, *Nazionale e Engadina*, *Crimea*, at each, L. 650, D. 550, pens. 2000 l.), the Roman *Clavenna*, perhaps so named because it was the key (clavis) of the Splügen, Septimer, and Julier passes, is a charmingly situated town (5379 inhab.) in the fertile valley of the Mera. In front of the Hot. Caurga rises the *Paradiso* (view), a rock once crowned by a feudal castle. The church of *San Lorenzo* dates from the 16th cent., and has a massive detached campanile. The octagonal baptistery contains a font of 1206, and in the treasury (gratuity) is a gold Pax of 12th cent. German work.

The Maloja Road (motor-bus to St. Moritz) leads E., ascending the Val Bregaglia, the fertile upper valley of the Mera. From (2½ m.) *San Michele* a path (l.) ascends to the waterfall and lake of *Acquafraggia* (1½ hr.).—To the left of (3 m.) *Santa Croce* is the campanile of *Piuro*, all that remains of a thriving town that was overwhelmed by a landslide in 1618.—6¾ m. *Villa di Chiavenna* is the last Italian village. Crossing a bridge over the Lovero, on either side of which are the Italian and Swiss custom-houses, we enter (6½ m.) *Castasegna* (2235 ft.; Hot. Weisses Kreuz), the first Swiss village. The road ascends through Promontogno, Stampa, and Vicosoprano, to (16¾ m.) *Casáccia* (4790 ft.), the highest village in the Val Bregáglia, whence a series of 12 zigzags ascends 1200 ft. to (19¾ m.) **Maloja** (5960 ft; *Hot. Schweizerhaus, Maloja-Kulm*), at the head of the Upper Engadine. Thence to Sils and St. Moritz, see the *Blue Guide to Switzerland*.

The Splügen Road from Chiavenna, in Italian territory all the way to the pass (motor-bus to Madésimo in 1¾ hr.), is remarkable for its daring hairpin bends and long snow galleries, and for the rocky barrenness of the landscape Beyond (3 m.) *San Giacomo* and its bold bridge vegetation becomes sparser.—9 m. **Campodolcino** (3620 ft.; *Hot. Posta*, L. or D. 450, pens 1600 l.), a summer and winter resort on the Liro, is connected by mule-tracks with the Swiss Val Mesolcina (W.) and, viâ the *Rifugio Chiavenna* (2 hrs.; 30 beds) and the *Passo d'Angeloga* (7865 ft.), with the lonely *Val di Lei* (c. 4 hrs.), the only portion of Italian territory of which the waters flow into the Rhine. A track descends this valley to Inner-Ferrera in Switzerland.—12 m. *Pianazzo* lies at the foot of the Val Scalcóggia in which (2 m.; motor-bus from Chiavenna) is **Madésimo** (5030 ft.; *Grand Hot.*, June–Sept., Dec.–April, L 850, D 800, pens. 2800 l; *Meridiana*, L. 750, D. 700, pens. 2600 l.; *Cascata*, July–Aug, Dec.–March, L 700, D. 650, pens. 2400 l.; *Conradi Villa Adele*, L. 650, D. 600, pens. 2100 l.), a summer and winter resort, offering fine ascents of the frontier peaks (*Pizzo d'Émet*, 10,535 ft.; *Pizzo Spadolazzo*, 8925 ft.).—18½ m. *Montespluga* (6250 ft.; Hot. Posta, Edelweiss Stella Alpina, June–Sept Dec.–Feb., L. or D. 600 l.) is the Italian customs-station, frequented for climbing and winter sports. The mighty *Pizzo Tambò* (10,742 ft) dominates the valley from the N.W—19¾ m The **Splügen Pass** or **Passo dello Spluga** (6946 ft.) lies on the narrow frontier ridge, between the Pizzo Tambò and the Pizzo Suretta—A series of steep zigzags leads down to (25 m.) *Splügen*, with the Swiss custom-house. Thence down the Hinterrhein valley to Thusis, see the *Blue Guide to Switzerland*.

The Tirano road from Cólico keeps close to the railway, ascending the Valtellina (see below), the upper vale of the Adda.—60 m. *Delébio* is a starting point for the ascent of *Monte Legnone* (8563 ft.) to the S.—68¼ m. **Morbegno** (837 ft.; *Hot. Trieste*, L. or D. 450 l.) is a pleasant little town (5988 inhab.) at the lower end of the Bitto gorge, 1¼ m. S. of the Adda. The church of San Lorenzo, E. of the town, is an interesting building of the 15–17th centuries.

At the head of the W. arm of the *Valle del Bitto* (motor-bus to *Gerola Alta* in 1 hr.) rises the *Pizzo dei Tre Signori* (8380 ft.), so called from its position on the boundaries of the old lordships of Milan, Venice, and the Grisons.—The *Passo di San Marco* (6515 ft.) leads from the head of the left branch of the valley to Mezzoldo in the Bergamasque Valle Brembana (Rte. 17) in 7 hrs.

We cross the Adda and reach the station of (80 m.) *Ardenno-Másino*.

The stern Val Másino, diverging N, ascends to (10½ m.) the Bagni del Másino (motor-bus on Fri. and Sat. in 1½ hr).—4½ m. *Cattaéggio* (2595 ft.; Hot. Rosai) is the best base for the ascent of ***Monte della Disgrázia** (12,068 ft.; 10 hrs., guide essential), accomplished viâ the Val Predarossa and (5 hrs.) the *Rifugio Cesare Ponti* (8390 ft.; 38 beds). Another interesting climb from the hut is that of (3 hrs.) the *Corno Bruciato* (10,217 ft.)—The road winds upward amid colossal boulders, one of which, the Sasso Remenno, is crowned by a chapel.—6¾ m. *San*

Martino (3040 ft.; Hotel) lies at the junction of the Valle di Mello (r.) with the main valley.—The *Passo di San Martino* or *di Mello* (9813 ft.) at the head of the valley leads over to (12 hrs.) *Chiareggio* above Chiesa (see below). The Valle di Zocca, joining the Valle di Mello from the N., leads up to the *Allievi Hut* (7482 ft.; 20 beds) from which the most attractive ascent is that of (4 hrs.) the *Cima di Castello* (11,155 ft.; view).

To the left of S. Martino in the Valle dei Bagni are (8½ m.) the **Bagni del Másino** (3842 ft.), an old-fashioned therapeutic establishment in a sheltered site (both Hot. Belvedere and baths being rebuilt, 1952). From here we may ascend the Valle Porcellizzo to (4½ hrs.) the *Gianetti Hut* (8311 ft., 59 beds), whence the *Pizzo Céngalo* (11,070 ft.) may be climbed in 4 hrs.

84 m. (135 km.) **Sóndrio** (*Hot. Posta, Stazione*, L. 700, D. 600, pens. 2200 l.; *Caval Bianco*, L. or D. 600 l.), the capital (12,130 inhab.) of the Valtellina, stands at the mouth of the Mállero, here canalised to control its floods.

The **Valtellina** or *Veltlin*, the upper valley of the Adda, is famous principally for the production of wines (Grumello, Sassella, etc.). The vines on the steep hillsides are trained to grow on frames. The valley's history has been a chequered one. In the 14th cent. it passed into the power of Milan, but in 1512 it was united to the Grisons. The Reformation took a firm hold here, and in 1620, at the instigation of the Spanish governor of Milan, the Catholic inhabitants of the valley ruthlessly massacred the Protestants on the day of the Holy Butchery (Il Sacro Macello; July 19th). Twenty years of warfare followed, but in 1639 the valley was regained by the Grisons, who held it until Napoleon's partition of 1797, since when it has followed the fortunes of Lombardy.

From Sóndrio to Chiesa, 9½ m. (15 km.) by road (motor-bus twice daily in 1 hr.).—The road ascends the valley of the Mállero or Val Malenco.—5 m. *Torre Santa Maria* (2612 ft.), at the mouth of the picturesque Torréggio torrent.—9½ m. (15 km.) **Chiesa** (3157 ft., *Grand-Hôtel Malenco*, 120 beds, June–Sept., R. 1100, L. 1200, D. 1100, pens. 3500 l.; *Mitta*, June–Sept., pens. 2200 l.; *Amilcar*, *Bernina*, pens. 1500 l.) lies at the junction of the Val Malenco and the Val Lanterna, dominated on the W. by Monte della Disgràzia (see above; usually ascended from the other side) and on the N. by the snowy mass of the Bernina. The *Pizzo Scalino* (10,954 ft.) to the E., affording a fine view of the Bernina range, may be ascended hence in 8 hrs. with guide viâ *Caspóggio* (Hot. Pizzo Scalino, L. or D. 900 l.), high up on the other side of the valley.—The *Lago del Palù* (6316 ft.) lies 3 hrs. N. of Chiesa, at the foot of *Monte Nero* (9554 ft.).

To the S. of Sóndrio rises the *Corno Stella* (8596 ft.) a famous view-point, best ascended from Carona in the Valle Brembana (Rte. 17).

The large building on the left above (86½ m.) *Trasimo* is a sanatorium.—89 m. *Ponte in Valtellina* (Hot. Cerere, L. or D. 500 l.). The town, 1½ m. N., at the foot of the Val Fontana, has a 14–16th cent. church, with a fresco by Luini and a bronze ciborium of 1578. A monument commemorates the astronomer Giuseppe Piazzi (1746–1810), a native of the town and discoverer of the first asteroid.—At (94½ m.) *Tresenda* the important road over the Colle d'Aprica ascends on the right.

On the left is **Téglio** (2546 ft.; *Hot. Nuovo Albergo*, L. or D. 500 l.; *Combolo*, L. or D. 600 l.), once the principal place in the valley to which it gave its name (Val-tegllina). The *Palazzo Besta* (1539) and the church of *Santa Eufemia* (late 15th cent.) are worth inspection. The chapel of *San Pietro* has an 11th cent. campanile.

From Tresenda to Édolo, 18 m. (29 km.), motor-bus daily (coming from Tirano) in 1½ hr. The steep ascent makes a long curve to the N.E., with fine views of the Valtellina.—Just beyond (7½ m.) the *Passo dell'Aprica* (3875 ft.) is the centre of **Aprica** (*Hot. Aprica, Miramonti, Centrale*, L. 700, D. 600, pens.

2200 L; *Vittoria*, L. or D. 600, pens. 2000 L; *Sole*, pens. 1800 L), a scattered summer and winter resort.—We descend the Valle di Córteno to (18 m.) *Edolo*, see p. 163.

100½ m. (162 km.) **Tirano** (1410 ft.; *Tirano*, L. 700, D. 650, pens. 2400 l., at the station; *Stelvio e Posta*, *Bernina*, L. 550, D. 500, pens. 1800 l.; *Petrogalli*, L. 700, D. 600, pens. 2200 l.; *Stazione*, L. 450, D. 400, pens. 1500 l.), with 7243 inhab., is important as the terminus of the Bernina and Valtellina railways, and as a starting-point for the ascent of the Stélvio Pass. The old town, on the left bank of the Adda, contains the old mansions of several historic families. Among these is one of the Visconti (opposite the church), one of the Pallavicini (near the Stelvio Hotel), and one of the Salis family (to the right of the church in a back street). Tirano was one of the chief sufferers in the massacre in the Valtellina in 1620.

About ½ m. N. (station on the Bernina railway) is the pilgrimage church of *Madonna di Tirano* (1504–33), in the style of Bramante, with a fine doorway by Scala of Carona. Outside is a painted fountain of 1780.

The BERNINA ROAD (37 m.) and RAILWAY (38 m.) from Tirano to St. Moritz are fully described in the *Blue Guide to Switzerland*. The frontier is crossed between (½ m.) *Madonna di Tirano* (see above) and (2 m.) *Campocologno*, with electric works that supply the Bernina Railway; but Italian is the language spoken all the way up to the Bernina Pass.—At (11 m.) *Poschiavo* (3325 ft.; Hot. Albricci e Posta) the chief place in the valley, are many interesting old houses. Above it the road and railway separate, the former climbing to (22½ m.) the **Bernina Pass** (7645 ft.), which the latter avoids by a tunnel. Just below it is the *Bernina Hospice* (7560 ft.), whence the descent leads viâ (33½ m.) *Pontresina* to (37 m.) *St. Moritz*.

Between Tirano and Bórmio the Stélvio road (motor-buses, see p. 225) crosses the Adda four times. Near (102½ m.) *Sérnio* a landslip from Monte Masúccio (9239 ft.) in 1807 fell into the Adda and formed a lake extending to (105 m.) *Tovo di Sant'Agata*.—106 m. *Mazzo di Valtellina* (1837 ft.). The church of Santo Stefano, with a portal carved by Bernardino Rodari (1508), and the Casa Lavizzari contain paintings by Vallorsa (see below).—At (108 m.) *Grosotto* (2018 ft.; Hot. Pini), with its 15th cent. houses, is the electric power station (36,000 H.P.) of the city of Milan. The Santuario della Madonna, erected in the 17th cent. as a thankoffering for the defeat of the Swiss Protestants in 1620, has a noteworthy choir. We cross the Roasco, which descends from the Val Grosina.—109½ m. **Grósio** (2165 ft.; *Hot. Sassella*, L. or D. 450 l.), a large village (4356 inhab.), was the birthplace of Cipriano Vallorsa (fl. c. 1550), 'the Raphael of the Valtellina,' whose paintings adorn nearly every church in the valley. On the left is the ruined castle of the Visconti-Venosta, a mansion belonging to whom, recently restored, still stands in the village with other houses of the 15–16th centuries. To the left opens the *Val Grosina*.—At (112½ m.) *Bolladore* (2789 ft.; Hot. delle Alpi, L. or D. 500 l.; Posta, L. 650, D. 550 l., we

see above us on the left the village of *Sóndalo*, with its large sanatorium amid pine woods.—Beyond (115½ m.) *Le Prese Nuove* we enter the defile named the Serra di Morignone.—119 m. *Sant'Antonio Morignone*.—At (120½ m.) *Ponte di Cepina* (3681 ft.) the valley expands again and we see in front the windings of the road over the Stélvio.

Cepina (3737 ft.; Hotel, L. 700, D. 600 l.), on the other side of the Adda, has a curious ossuary, closed by a wrought-iron grille of local workmanship (1737).

We approach the plain of Bórmio, where the town, with its old houses and steeples, backed by a magnificent circle of mountain peaks, makes a very striking picture.

124½ m. (200 km.) **Bórmio** (3020 ft.; *Hot. Clementi Miramonti*, May–Sept., L. 750, D. 700, pens. 2600 l.; *San Lorenzo*, June–Sept., L. 700, D. 650, pens. 2400 l.; *Stelvio*, June–Sept., L 700, D. 600, pens. 2200 l.; *Italia*, open always, same charges; *Braulio*, *Nazionale*, L. or D. 600, pens. 2000 l.), once the seat of a count, is an ancient town (2276 inhab.), whose many ruined towers and picturesque old houses with carved doorways and painted façades recall its once prosperous transit trade between Venice and the Grisons. Of the numerous churches, *San Vitale*, near the entrance to the town, was founded in the 12th cent., but the most noteworthy is the *Crocefisso*, on the S. side of the Frodolfo, which is decorated with 15th and 16th cent. frescoes. The painting of the Crucifixion, by Agost. Ferrari, dates from 1476.

To the E. of Bórmio extend the *Val di Zebrù* and *Val Furva*. In the latter is (7½ m.) **Santa Caterina** (5638 ft., *Gr.-Hot. Santa Caterina* L. 850, D. 800, pens. 2700 l., July–Aug.; *Sobretta*, L. 700, D. 600, pens. 2200 l., June–Sept.), a small summer-resort (motor-bus in ¾ hr.). A fine road runs S. from Santa Caterina over (7½ m.) the *Passo di Gávia* (8600 ft.) to (17½ m.) *Ponte di Legno* in the Val Camónica; while to the E. is the Valle del Forno, with a track leading to (1¾ hr.) the *Ghiacciaio dei Forni Hotel* (July–Aug., L. 700, D. 600 l.) and (3¾ hrs.) the *Pizzini Refuge* (8875 ft.; 50 beds). Two hours higher up is the *Gianni Casati Refuge* (10,720 ft.; 100 beds), a favourite base for ascents in the Órtles-Cevedale group, notably of *Monte Cevedale* (12,395 ft.; 2 hrs.) and the *Gran Zebrù* (12,660 ft.; 3½ hrs.).

A remarkable road (motor-bus daily in 2 hrs.) ascends the Valle di Dentro, W. of Bórmio, and the Valle Viola Bormina, to (19½ m.) the *Passo di Foscagno* (7517 ft.), beyond which lies the VALLE DI LIVIGNO, watered by the Spöl, and one of the few portions of Italian territory N. of the Alps.—23½ m. **Livigno** (*Hot. Bernina*, L. or D. 400 l.; *Alpina*, L. or D. 450 l., open always) is a long straggling village connected by cart-road with the Bernina Hospice and with Zernez, both in Switzerland.—From Viera, the lowest hamlet in the valley, we can return to Bórmio (c. 7 hrs.) on foot viâ the *Alpisella Pass* (7497 ft.), the source of the Adda, and (4 hrs.) *San Giacomo di Fraele* (Inn), whence we may descend either side of the valley to the Stélvio road.

About 1½–2 m. above Bórmio on the Stélvio road are the **Bagni di Bórmio**, a well-known bathing establishment with warm springs. There are two hotels, open June–Sept., the *Grand-Hot. Bagni Nuovi* (4350 ft.; L. 850, D. 800, pens. 2800 l.) and the *Bagni Vecchi* (4700 ft.; L. 700, D. 600, pens. 2200 l.), below the main road to the left.

For the road to the *Stélvio Pass* and *Merano*, see Rte. 28.

16. FROM MILAN TO GENOA

ROAD, 97 m (156 km), leaving Milan by the Porta Ticinese —16 m *Torre del Mángano* —21 m (34 km.) **Pavia**, entered by the Porta Milano and quitted by the Ticino bridge —34½ m *Casteggio* —40 m (65 km) **Voghera**.—50 m. (81 km) **Tortona** (a slight detour to the right may be made here for Novi Ligure) —63 m *Serravalle Scrivia* Thence to (97 m) **Genoa**, either by the older road, or by the new 'camionale,' see Rte 6

RAILWAY, 93 m (150 km), expresses in 2¼–2¾ hrs, to *Pavia*, 24 m (39 km) in 35–50 min, to *Tortona*, 51 m (82 km.) in 1¼–2 hrs Some of the trains, between Tortona and Serravalle, run viâ Novi Ligure, increasing the distance by 1¾ m. (3 km), others follow the equally short old line between Ronco Scrivia and Genoa, viâ Busalla and Pontedecimo

From Milan (Porta Ticinese) the road follows the Naviglio di Pavia, a canal built by Galeazzo Visconti, through a fertile well-watered plain, leaving (10½ m) *Binasco* with its castle on the right —16 m *Torre del Mángano*. To the left is the road to the Certosa di Pavia (¾ m, p 135).

21 m (34 km) **PAVIA** is a quiet old town (57,094 inhab) on the Ticino, noted for its university and for its fine medieval churches. It still preserves a number of its feudal tower houses

Hotels. **Croce Bianca** (a, B 3), Strada Nuova, R 650, L 550, D 500, pens. 1800 l, **Moderno** (c, B 2), opposite the station, R. 500, L. 450, D. 400, pens. 1500 l., **Tre Re** (b, B 3), Strada Nuova, R. 400, L or D. 350, pens 1200 l., **Pesce d'Oro**, 15 Corso Cavour (B 2, 3), R 600, L or D. 500, pens. 1700 l

Restaurant. *Nino Bixio*, Piazza Castello

Post Office (B 3, 4), Piazza XXVIII Ottobre

Tramway from the station to the centre and the Viale Gorizia (20 l).—MOTOR-BUSES from the station to *Lodi* (1½ hr), to *Milan* (1 hr.), local services from the Piazza Petrarca.

History. Originating in the Roman *Ticinum* about 220 B.C., Pavia became capital of the Lombards in the 6th cent, and appears under the name *Papia* in the 7th. In the church of San Michele were crowned Charlemagne (774), Berengar, the first king of Italy (888), Berengar II (950), and Frederick Barbarossa (1155). The commune took the Ghibelline side against Milan and Lodi, and afterwards passed to the Counts of Monferrato and, from 1359 onward, to the Visconti. On Feb 24th, 1525, in the adjacent commune of Mirabello, was fought the *Battle of Pavia*, in which Francis I was defeated and made prisoner by Charles V. It was of this battle that Francis wrote to his mother "Madame, tout est perdu fors l'honneur." The ramparts which still surround the city are of 17th cent. Spanish work Pavia is the birthplace of Lanfranc (1005–89), the first archbishop of Canterbury under the Normans, of Pope John XIV (d 984), and Girolamo Cardano, the physician and mathematician The name of the Piazza Petrarca recalls Petrarch's visits to his son-in-law here.

The STRADA NUOVA (A–C 3), the main street of Pavia, prolongs the Milan road straight through the town to the Ticino bridge, and is crossed at right angles by the second main thoroughfare (Corso Cavour, Corso Mazzini) in true Roman style.

Off the Corso Cavour (B 2, 3) opens the Piazza Vittoria (l.), the market place, in which is the 16th cent. *Broletto*, with

PAVIA
Scale of Feet
0 500 1000 1500
Lodi
Milan
Mortara
Voghera
VIALE DELLA LIBERTA
VIALE CITTÀ DI FIUME
VIALE GORIZIA
VIA MILAZZO
Naviglio
Naviglio
Navigliaccio
Cna Folla
Selvatico
S. Giovanni Nepomuceno
S. Pietro in Ciel d'Oro
Castello Visconteo
Pza Castello
VITT. VENETO
STATION
Calcinara
Ticino

traces of an earlier building. To the right is the **Cathedral** (B 3), begun in 1488 from designs by Crist. Rocchi, afterwards modified by Amadeo and Bramante. The façade and the immense cupola are of the late 19th century. The imposing interior contains two good altarpieces: a *Virgin and saints, by *Giampetrino* (1521), and a Madonna of the Rosary by *Bern. Gatti* (1531). To the left of the church rises the *Torre Maggiore* (256 ft.), the campanile of two demolished Romanesque churches (traces of which are still visible), with a bell-chamber by Pell. Tibaldi (1583). The Via dei Liguri leads S. to the 12th cent. church of *San Teodoro* (C 2, 3), with its eight-sided cupola-tower, and remarkable 15–16th cent. frescoes, including a View of Pavia in 1522, showing the many towers to which it owed its name 'the city of a hundred towers.' Thence the Via Porta Pertusi descends to the picturesque covered *Bridge* (C 3), across the Ticino.

The original bridge, built in 1351–54 on Roman foundations and roofed in 1583, collapsed in 1947 as a result of bomb-damage. The present one, a few yards farther E., is on a slightly different design, as is the chapel replacing the 18th cent. bridge-chapel.

The church of *Santa Maria in Betlem*, in the transpontine suburb, has a 12th cent. façade with faience plaques

The Via Sev. Capsoni, on the right of the Strada as we return, leads to ***San Michele** (C 3), one of the finest churches in Pavia, consecrated in 1155. The elaborately ornamented front is noteworthy for its profusely decorated triple portals and sculptured friezes; the portals of the transept and the galleried apse are likewise interesting. The interior, with a triforium gallery like that of Sant'Ambrogio at Milan, has an octagonal cupola. The crypt contains the tomb of Martino Salimbeni (d. 1463), perhaps by *Amadeo*.

In the S.E. quarter, beyond, are the much-altered Lombard church of *San Primo*, and the Collegio Borromeo (C 4), founded by St. Charles Borromeo in 1564 and built by Pellegrino Tibaldi.

Farther N. in the Strada Nuova is the plain square building of the **University** (B 3), the successor of a famous school of law, the ancient 'Studio' at which Lanfranc is said to have studied. The school was made a university in 1361 by Galeazzo II Visconti, and now numbers c. 5000 students, mostly in the faculties of law and medicine. The buildings date from c. 1490, but were extended in the 18th and 19th centuries. In the left-hand courtyard is a statue of Volta, the most distinguished pupil of the University.

Behind the University, in the Corso Cairoli, rises the Gothic church of *San Francesco* (B 4; 1228–98), with a graceful façade. Farther on is the **Collegio Ghislieri**, founded by Pope Pius V (statue), and in the Via San Martino are the remains of a 15th cent. college (No. 18). In the Via Spallanzani are three of the ancient tower-houses of the noble families of Pavia. The church of *Santa Maria Canepanova* (B 4), at the corner of the Via Sacchi and Via Mentana is a

graceful octagonal building begun by Bramante in 1492 and completed in 1564, with a 15th cent. cloister. The neighbouring *Palazzo Mezzabarba*, in the baroque style (1730), is now used as the town hall.

At the N. end of the Strada Nuova a wide esplanade precedes the **Castello Visconteo** (A 3, 4), the grim square fortress built by Galeazzo II Visconti in 1360–65. Of the corner turrets, in which the founder housed his great collections of literature and art, two alone remain. The castle now contains an archæological museum and a Museo del Risorgimento. The Via Luitprando leads hence to the Lombard church of **San Pietro in Ciel d'Oro** (A 3), rebuilt at the beginning of the 12th cent., and named from its former gilded vault, mentioned by Dante in his Paradiso (X, 128). The single portal in the handsome façade is asymmetrically placed, and the buttress on the right is made broader than that on the left in order to contain a stairway. The interior is austere but impressive. The altarpiece is the **Arca di San Agostino*, one of the great sculptured shrines of Italy, executed c. 1362 by Pisan masters, with a galaxy of statuettes, and bas-reliefs illustrating the story of the saint. It is supposed to contain the relics of St Augustine (430), removed from Carthage during the Arian persecutions. The large crypt contains the remains of the Roman poet and statesman Boëthius (476–524) executed by Theodoric on a charge of treason.

A little to the S. is the Piazza Petrarca, at No. 2 in which is the **Museo Civico** (B 3; adm. 20 l., 10–12 and 2–4, or 3–5). Among the paintings on the first floor are: *Correggio*, Madonna with the young St. John; *Ambr Bergognone*, Christ bearing the Cross; *Carlo Crivelli*, The Napkin of St. Veronica; *Antonello da Messina*, A Condottiere The collection of engravings and prints is of the first rank.—Farther on is the large brick church of ***Santa Maria del Carmine** (B 3), begun in 1390, which has a very attractive façade adorned with terracotta statues and other decorations by *Amadeo*. He was also the sculptor of the charming lavabo in the sacristy (S. transept). On the nave-pillars are frescoes by local 15th cent painters. The *Palazzo Orlandi*, opposite the church, has a fine courtyard in the style of Bramante, with a fresco-portrait of its architect.—Leaving on the right the Via Mascheroni, with the little Lombard campanile of *San Giovanni Domnarum*, we return to the main Corso Cavour, in which may be noted a 15th cent. tower (at No 17) and the Bramantesque *Palazzo Bottigella* (No 30), with fine brick ornament.

The Viale Magenta prolongs the Corso Cavour beyond the railway to (5 min.) the church of *San Salvatore* (B 1), reconstructed in 1497–1511, with good 16th cent. frescoes of the Pavia school, and to (10 min. farther) *San Lanfranco*, formerly *San Sepolcro*, a 12th cent. building with a modernised interior, containing the fine cenotaph (by Amadeo; 1498) of the beatified Lanfranc, who is buried at Canterbury. One of the cloisters retains some terracotta decoration also by Amadeo.

On the road (and railway) from Pavia to (25 m.) *Casalpusterlengo* (p. 177) is (9½ m.) *Belgioioso*, with the well-preserved medieval castle where Francis I was imprisoned after the battle of Pavia (1525–26).

Other branch railways (slow trains) connect Pavia with *Alessándria*, viâ Valenza, with *Mortara* and *Vercelli*, and with (13½ m.) *Stradella*, for Piacenza.

Beyond Pavia we cross the Ticino and farther on the Po. Thence we diverge from the railway and join the Piacenza–Alessándria road at (34½m.) *Castéggio* (Hot. Cavour, L. or D. 500 l.).—36 m. *Montebello.* On the left a monument marks the site of two battles: the victory of the French over the Austrians in 1800; and the Franco-Italian success of 1859, the first battle of that campaign.—40 m. (65 km.) **Voghera** (30,644 inhab.; *Hot. Italia*, L. 500, D. 450 l.; *Roma*, L. 550, D. 500 l.; *Universo*, L. or D. 450 l.), a textile-making town, with the disused 12th cent brick church of *Sant'Ilario* on the E. side, and a *Castle* of the Visconti on the S

A road and light railway ascend the Stáffora valley to the S.E.—5 m. **Sálice** (*Grand Hot*, L. 700, D 800, pens 2200 l., *Salus*, L. 550, D. 500, pens. 1800 l.; *Centrale*, *Genova*, L. 450, D. 400, pens. 1500 l.) is a little spa with iodine-impregnated waters (season May–Oct.)—18 m. *Varzi* (Hot Posta, Bel Soggiorno, both plain) is the railway terminus, the road goes on to (35½ m.) *Bóbbio*, on the road from Piacenza to Genoa.

We enter Piedmont.—50 m. (81 km.) **Tortona** (*Hot. Derthona*, *Universo*, L. 550, D. 500 l), another weaving and spinning town (21,427 inhab), has a church, *Santa Maria Canale*, of the 14th cent., and is commanded by a *Castle* dismantled by Napoleon. The *Museo Romano* (apply at the Municipio) contains relics of the ancient Dertona.—Direct roads and railways run hence to Alessándria and to Novi Lígure (the latter offering an alternative route to Genoa), but we go straight through the town, keeping to the left bank of the river Scrívia.—56 m. *Villalvérnia.* Farther on we cross the river and join the road from Novi just short of (63 m.) *Serravalle Scrívia.* Thence to (97 m, 156 km) **Genoa,** see Rte. 6.

17. FROM MILAN TO BÉRGAMO

Road. Autostrada, 30½ m. (49 km). The route leaves Milan by the Park, the Corso Sempione, and the Viale Certosa. After c. 2½ m. we bear right for the entrance to the Autostrada (small fee), and in 3½ m. fork right for Bérgamo. The views of the Alps on the left and (20½ m.) of the valley of the Adda are fine. We enter Bérgamo by the Via San Giorgio.

Direct Road, 29 m. (46 km.), viâ Gorgonzola.

Railway, 33½ m. (54 km.) in 1–1½ hr. viâ Treviglio Ovest. Another route runs viâ Monza and Usmate, where carriages are changed (31½ m. in 1½ hr.).

Quitting Milan by the Porta Venézia and the Corso Buenos Aires, the direct road keeps to the right across a flat plain.—12 m. *Gorgonzola*, famous for its cheese.—At (14½ m.) *Villa*

Fornaci we keep straight on.—At (18 m.) *Váprio* the Adda is crossed.—Beyond (23¾ m.) *Ósio Sotto* the autostrada crosses overhead. The towers of the village churches are crowned by statues of saints.

29 m. (46 km.) **BÉRGAMO**, a beautiful and interesting old city (88,722 inhab.), stands just below the first foothills of the Alps, between the valleys of the Brembo and the Sério. It is divided into two sharply distinguished parts: BÉRGAMO BASSA, with the station and the principal hotels and shops; and BÉRGAMO ALTA (1200 ft.), the old town crowning a steep hill. Between the two lies a curiously quiet suburban district. Bérgamo is the centre of an important textile industry, mainly cotton and silk.

Railway Stations. The stations for the local railways serving the Valle Brembana (San Pellegrino) and Valle Seriana adjoin the State Railway Station (C 5).

Hotels. Moderno (a; C 5), 16 Viale Roma, large and comfortable, R. 900, L. 650, D. 550, pens. 2000 l.; **Touring** (b; B 4) Piazza Vittório Véneto, hotel meublé, R. 800 l.; **Cappello d'Oro** (c; C 4), Piazza Porta Nuova, R. 600, L. 550, D. 500, pens. 1800 l.; **Sole** (d; A 1), Via Colleoni, *a good house in the upper town, R. 400, L. or* D. 450, pens. 1600 l.; **Italia**, Via S. Spaventa (B 5), R. 600, L. 550, D. 500, pens. 1800 l.

Restaurants. *Nazionale*, Piazza Vittório Véneto; *Moderno, Cappello d'Oro*, Viale Roma; *Moro*, Via Tiraboschi; *Taverna Pianone*, Via Castagneta.—**Cafés** in the Piazza Vittório Véneto and the Sentierone.

Post Office (C 3), Via Locatelli.

Trolley-Bus from the Station to the Funicular (B 3) for Bérgamo Alta (service 1), etc.—**Funicular Railways** from the end of the trolley-bus to the Upper Town; and from outside the *Porta Sant'Alessandro (A 1) to San* Vigilio.—**Motor-Buses** daily in summer to *Oltre il Colle*; 6 times daily to *Lóvere*.

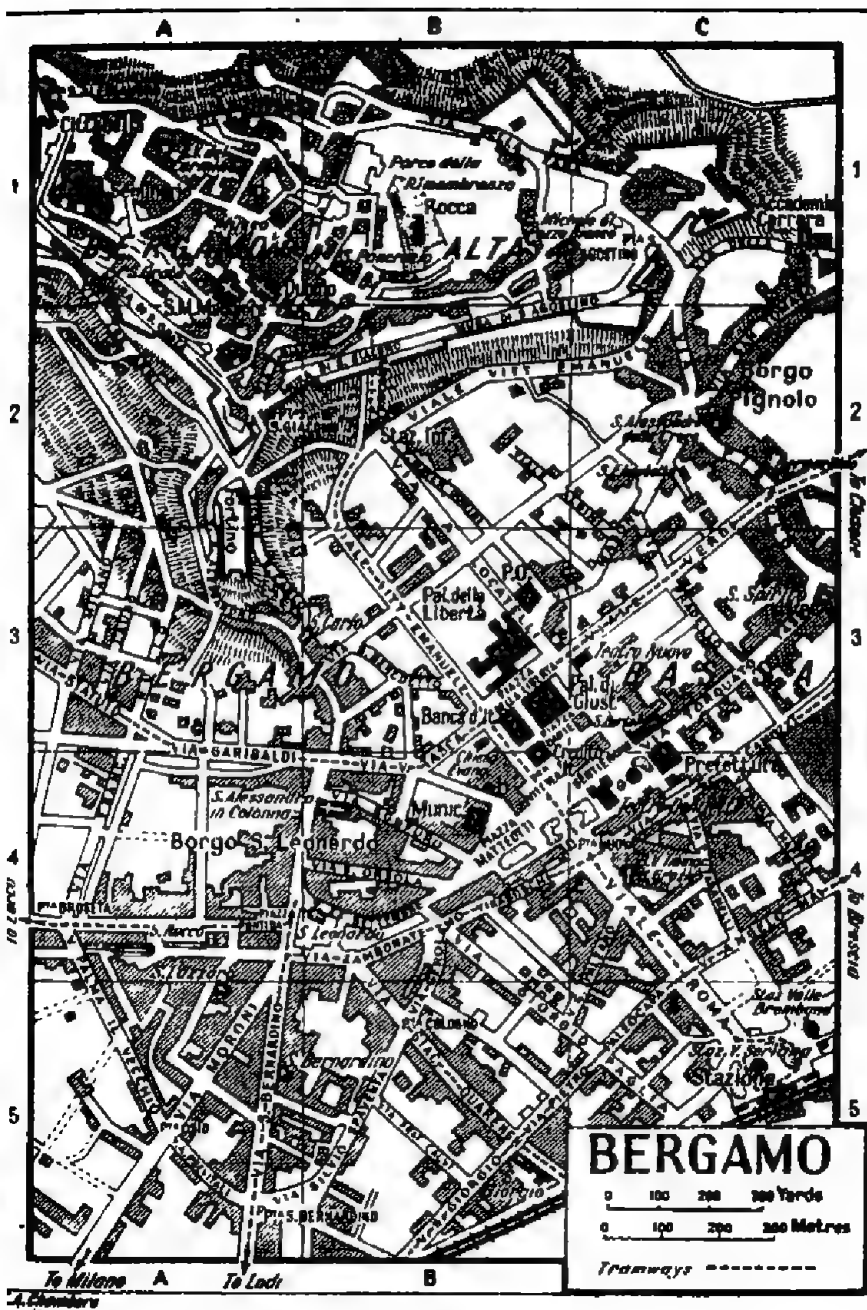
History. Bérgamo appears as a free commune in the 12th cent., but like other North Italian towns it soon became involved in the quarrels of the noble families. In the 14th cent. the Visconti and the Torriani disputed possession of the city and in 1408–19 Pandolfo Malatesta was its overlord. Another period of Visconti rule ended in 1428, when Venice extended its sway thus far into Lombardy. Bérgamo remained a Venetian possession until the fall of the Republic in 1797, and until 1859 it was part of the Austrian dominion. The Bergamasques played a prominent part in the Risorgimento and furnished the largest contingent to Garibaldi's 'Thousand.' Its most famous citizens were Bart. Colleoni, the 15th cent. condottiere, and Gaetano Donizetti (1798–1848), the composer. G. B. Moroni (c. 1525–78), Palma Vecchio (c. 1480–1520), and probably Lor. Lotto (1480–1556), painters of the Venetian School, were born in the neighbourhood.

The Viale Roma, which starts at the station, and its continuation, the Viale Vitt. Emanuele, make up the principal thoroughfare of the lower town. Beyond the Porta Nuova (C 4) the Viale Roma crosses the main square, which is made up of the Piazza Cavour, with its gardens, and the monumental PIAZZA VITTÓRIO VÉNETO (B 4), designed by Marcello Piacentini (1924), with arcades and the plain *Torre dei Caduti*, as a war memorial. On the right is the wide and lively SENTIERONE, leading to the church of *San Bartolomeo*, which contains a large altarpiece by Lor. Lotto (1516). The trolley-bus in the Viale Vitt. Emanuele ends at the lower station of the funicular railway by which we ascend to the UPPER TOWN. From the

upper station we ascend the narrow old Via Gómbito, past the 12th cent. *Torre di Gómbito* (170 ft.) to the Piazza Vecchia (A 1), the centre of the old town. On the right is the *Palazzo Nuovo* (1611), opposite which rises the *Palazzo della Ragione* or *Palazzo Vecchio*, rebuilt in 1538, with the massive *Torre del Comune* (12th cent.) on the right. Through the arcades of the Pal. della Ragione we reach the Piazza del Duomo, surrounded by fine buildings.

The CATHEDRAL (A 1; 1.), rebuilt in 1483 and 1689, has a modern front and contains baroque transeptal altars, with statues by And. Fantoni, and paintings by *Previtali* (1st S. altar) and *Moroni* (1st N. altar). The charming little BAPTISTERY, opposite, by Giov. da Campione (mid-14th cent.), stood originally inside Santa Maria Maggiore. Between them rises the church of Santa Maria Maggiore (see below), against which is built the ***Colleoni Chapel** (adm. 10–12, 2–5), by Amadeo (1476), a celebrated work of the Renaissance. The charm of the exterior detail is scarcely marred by the over-lavish decoration and certain architectural weaknesses. Within are the *Tombs of Bart Colleoni (d. 1476; see above) and his young daughter Medea (d 1470), both by Amadeo, except for the equestrian statue of the condottiere, which is by Sisto Siry of Nuremberg (1501) The tomb of Medea was transferred in 1842 from the church of Basella, near Urgnano on the Crema road. The remaining decoration of the chapel is 18th cent. work, including some excellent marquetry seats, ceiling-frescoes by Tiepolo, and a Holy Family by Angelica Kauffmann (l. side of apse).

***Santa Maria Maggiore** (A 1), a Romanesque church, begun by *Maestro Fredo* in 1137, is worthy of close examination both inside and out. The N. Porch (Campionese; 1353), facing the Piazza del Duomo, the apses, the sacristy door (N.E.; 1375), the S. Porch, by *Giov. da Campione* (1360), and the slim campanile (1436) are all excellent. The baroque interior, which is hung with 16th cent. Florentine tapestries, contains, in the S. aisle, the tomb of Card. Longo (1319), and a monument to Donizetti (see above) by *Vela*; in the N. aisle, a baroque confessional, by *Fantoni*; and, at the entrance to the choir, two Renaissance pulpits with fine bronze rails and six bronze candelabra. The splendid intarsia choir-stalls (1522–55; uncovered by the sacristan) are by various artists.

The Via dell'Arena leads from the S. side of Santa Maria past the *Istituto Donizetti* (No. 91; small museum of souvenirs) to the Via San Salvatore (r.) and the modernised remains of the *Citadel*, through which we pass to reach the *Porta Sant' Alessandro* (A 1). From outside the gateway a funicular railway ascends to **San Vigilio** (1512 ft.; *Hotel*), a fine view-point; still wider views may be obtained from the *Castello* (1630 ft.), with remains of a Venetian fortress, or the *Bastia* (1675 ft.).—From the Citadel we return by the Via Colleoni, passing the *House of Colleoni* (Nos. 9–11), bequeathed by the condottiere to a charitable institution, and reach the Mercato delle Scarpe and the funicular to the lower town.

Before descending, visits may be paid to the *Casa dell' Arciprete* (No. 11 Via Donizetti), a Renaissance mansion of 1520, or by the steep Via di Rocca to the **Rocca** (B 1; adm. 9–12, 2–6), the ruins of a Visconti and Venetian castle (14th cent.). It contains a *Museum of the Risorgimento and the First World War*, and is surrounded by a Park of Remembrance which commands a fine view of the towers of the Città Alta.

The Via Porta Dipinta descends from the upper town to the *Porta Sant'Agostino*, beyond which the Via della Noca (l.; pedestrians only) leads downhill to the ***Accademia Carrara** (C 1; adm. 9–12, 2–4 or 5, 100 l.; Sun. 9–12, free), containing an overcrowded gallery of paintings. We ascend to the FIRST FLOOR; on the left are ROOMS 4 and 5, containing wash-drawings of the School of Leonardo and a collection of 15th cent. playing-cards.

ROOM 6. *And. Previtali*, Madonna and saints, with donors; *Andrea 'da Bérgamo'* (probably Previtali), Madonna and saints.—ROOM 7. Saints, by *Gian Giac. Gavasio* and *Ant. Boselli*, two little known Bergamasque masters.—ROOM 8. *Lotto*, Panels from the predella of Santo Stéfano; *G. B. Cariani*, Madonna and donor, Portrait of 'La Schiavona,' *Portrait of the physician G. B da Caravaggio; *Palma Vecchio*, Madonna and saints; *Lotto*, Portraits of a lady and of a young man.—ROOM 9. Portraits by *G B. Moroni* (notably *Bernardo and Pace Spina).—ROOM 10. Portraits and other works by *Gian Paolo Cavagna*, who worked almost exclusively in Bérgamo. ROOM 11. Still-life (fish and musical instruments) by *Ev. Baschenis*.—ROOM 12. *Fra Galgário*, Portraits, including the *Young artist, and a self-portrait.

SECOND FLOOR.—ROOM 13 (Lombard Schools, etc.) *Bergognone*, *St. Ambrose, and other figures, from the church of S. Bartolomeo, *Girol. Giovenone*, Madonna with four saints and two donors (1527; signed), Madonnas by *Gaud. Ferrari* and *Giampetrino*; St. Angela Merici (17th cent. Lombard School), and a Man's head by *Dan. Crespi*, two remarkable studies of death; *Giulio Campi*, Portrait of a man; *Moretto*, Holy Family; *School of Leonardo*, Madonna and Child and St. John.—ROOM 14 (Venetian Schools). *Bart. Vivarini*, SS. John the Baptist, Martin, and Sebastian, a signed triptych (1491); *Vinc. Catena*, Supper at Emmaus; *Marco Marziale*, Madonna and donor; *Marco Basaiti*, Resurrection; *Bonsignori*, The condottiere Gian Fr. Gonzaga; portraits of a doge, by *Leandro Bassano*, and of a lawyer and an old man, by *Iac. Bassano*; *Padovanino*, Bacchanals, etc., after Titian.—ROOM 24, on the right, contains drawings.

ROOMS 15 and 16 are occupied by the Morelli Bequest (1891): R. 15 *Tuscan School of the 14th Cent.*, Assault on a city; *Pisanello*, *Portrait of Lionello d'Este, Duke of Ferrara;

Pesellino, Scenes from the story of Patient Griselda; *Luini*, *Madonna with the little St. John; *Baldovinetti*, Portrait of himself; *Botticelli*, *Giuliano de' Medici; *Donatello*, *Madonna (relief); *Boltraffio*, Redeemer, a youthful work; *Bergognone*, St. John the Evangelist; *Giov. Bellini*, Madonna; in the centre, *Bened. da Maiano*, Angel, in terracotta, from Prato; *Marco Palmezzano* (?), Portrait of himself; *Giov. Bellini*, Madonna, of the highest quality; *Bart. Montagna*, St. Jerome; *Milanese School*, Portrait of a young man; *Matt. Balducci*, Clœlia crossing the Tiber; *Iac. della Quercia*, Madonna (terracotta); *Cima*, Madonna.—R. 16. *M. Basaiti*, *Portrait, *Bachiacca*, Cain and Abel; *Barend Fabritius*, *Fable of the Satyr and the Peasant, and other Dutch paintings.

Room 17 (entered from the landing). Madonnas, by *Boltraffio*, *And. Solario*, and *Sodoma*; *Presepio, by *Luini*; *Crucifixion, by *Foppa*.—Room 18. *Giov. Bellini*, Madonna; *Mansueti*, Deposition, St Jerome, *Titian*, Madonna; *School of Giorgione*, Portrait of a young man (? of the Secco Suardo family); *Antonello da Messina*, St. Sebastian; *Carlo Crivelli*, Madonna; *Mantegna*, *Madonna, Resurrection; *Iac. Bellini*, Madonna; *Giov. Bellini* *Madonna; *Lo Schiavone*, St. Alexis.—Room 19 contains works by late Venetian Schools: *G. B. Tiepolo*, *Guardi*, *Bellotto*, *P. Longhi*, and *Zuccarelli*; and by *El Greco*.

Room 20 contains some of the best works in the gallery. *Ann. Carracci*, St. Anne, *Lod. Carracci*, Scourging of Christ; *Francia*, Jesus with the Cross; *Dosso Dossi*, Madonna with St. George and a bishop; *Garofalo*, Madonna with SS. Roch and Sebastian; *Girol. Genga*, St Augustine baptizing, from the Saint's church at Cesena; *Polidoro Caldara*, Vulcan's forge; *Raphael*, St. Sebastian; *Perugino*, Presepio; *Fra Angelico*, Madonna with angels.—Room 21 (Foreign Masters). *Van Dyck*, Portraits of a lady, and of a girl-baby; *Honthorst*, Drinker in candlelight; *Dürer*, *The road to Calvary; *Clouet*, *The Seigneur de Saint-Marsault; *Sustermans*, Portrait of Vittoria della Rovere de' Medici; *Murillo*, Head of a boy; *Poussin*, Two landscapes.—RR. 22, 23 Modern paintings.

The centre of the town may be reached by the Via San Tomaso (C 2) and the Via Pignolo, which descends steeply, passing No. 80, once the house of Tasso's family, and the church of *San Bernardino* (C 2), where the altarpiece is a fine work by Lor. Lotto (Madonna and saints; 1521). We reach the Via Torquato Tasso opposite the church of *Santo Spirito* (C 3), whose dignified interior (1521) contains a Madonna and saints by Lotto (4th S. altar), St. John the Baptist and other saints, by Previtali (1st N. altar), and a polyptych by Bergognone (2nd N. altar).—Thence the Via Tasso leads back to the Sentierone.

Outside the church of *Sant'Alessandro in Colonna* (B 4) a column made up of antique fragments is said to mark the site of the martyrdom of St. Alexander (297).

The *Castle of Malpaga*, 8 m. S.E. of Bérgamo (motor-bus, going on to Soncino), dates from the 13th cent. and 1470, and was the country home of Bart. Colleoni, who died there in 1475. It still belongs to the Colleoni family (by whom permission to view it is courteously granted), and it contains frescoes attributed to Romanino.

The road and railway from Bérgamo to *Lecco* (20½ m. in 55 min.) pass (8½ m.) *Pontida*, where the Benedictine abbey is famous as the traditional meeting-place of the cities that first formed the Lombard League (Milan, Bérgamo, Bréscia, Cremona, Mantua) in 1167. The 16th cent. cloister, by P. Isabello, is noteworthy.

The Bergamasque Valleys

FROM BÉRGAMO TO SAN MARTINO DE' CALVI (VALLE BREMBANA), 23 m. (38 km.), electric railway in 1½–1¾ hr., closely following the road.—At (7 m.) *Villa d'Almè* we reach the Brembo and begin the ascent of its valley, which becomes alpine near (10 m.) *Sedrina*.—12½ m. *Zogno* is the chief place in the lower valley.—15½ m. *San Pellegrino* (village).—16 m. **San Pellegrino Terme** (1164 ft.; *Grand Hotel, Terme e Milano*, both June–Sept., R. from 1000, L. 900, D. 800, pens. 3000 l.; *Como*, June–Sept., R. 700, L. 650, D. 550, pens. 2000 l.; *Roma*, June–Sept., R. 600, L. 550, D. 500, pens. 1800 l.; *Papa*, open always, R. 400, L. or D. 450 l.; *Stazione*, open always, L. 450, D. 400 l.; highest prices in July–Aug.) is a favourite watering-place and summer resort, noted for its lithino-alkaline waters. A funicular railway ascends hence to *San Pellegrino-Vetta* (Hot.-Rest. Vetta), a good view-point.

19¾ m. *San Giovanni Bianco* (1310 ft.; Hot. San Giovanni, Valle Brembana, L. or D. 450 l.) stands at the mouth of the Enna, the rugged gorge of which affords a fine excursion (9 m. there and back).—25½ m. **San Martino de' Calvi** (1673 ft.; *Hot. Alpino*, L. or D. 450, pens. 1600 l.) the terminus of the railway, is a summer resort (1952 inhab.) and the chief place in the upper valley.

A road leads N. to (6½ m.) *Mezzoldo* (Hot. Balicco, Sole, L. or D. 450 l.), whence a clearly-marked mule-track ascends over the *Passo di San Marco* (6515 ft.; Inn) to (6 hrs.) *Morbegno* in the Valtellina (Rte. 15).

Another fine road runs N.E. from San Martino de' Calvi up the Valfondra. From (2½ m.) *Ponte di Bordogna* a zigzag road ascends (r.) in 2½ m. to *Roncobello* (3575 ft.; Grand Hotel, June–Sept., L. 550, D. 500, pens. 1800 l.), a pleasantly situated summer resort.—7 m. *Branzi* (Hot. Monaci, L. or D. 400, pens. 1400 l.), at the foot of passes to the Valtellina and Valle Seriana.—9¾ m. *Carona* (4265 ft.; Hot. Carona, L. or D. 400, pens. 1400 l.), the present road-terminus, is the base for the easy ascent (4 hrs.) of the *Corno Stella (8596 ft.), which commands a magnificent view of the Alps from the Bernese Oberland to the Ortler.

FROM BÉRGAMO TO CLUSONE (VALLE SERIANA), 20½ m. (33 km.), steam railway in 1 hr., closely following the road. The valley of the Sério, the principal valley in the Bergamasque Alps, is mainly industrial, with many silk and cotton mills and cement works actuated by hydro-electric power.

The upper reaches, however, are unspoilt and very picturesque. —We reach the Sério at (4½ m.) *Alzano Maggiore*.—6½ m. *Nembro* and (8 m.) *Albino* are industrial villages. *Selvino* (Hot. Milano Miramonti), 8 m N., is a pleasant hill-resort. *Bondo Petello*, a hamlet above Albino, was the birthplace of G B. Moroni (1525–78), the painter, and contains a painting by him in its church.—20½ m. **Clusone** (2362 ft.; *Hot Gamberino*, L. or D. 450, pens. 1600 l.), where the railway ends, is a summer and winter-sports resort. Thence a motor-bus goes on up the valley (1) to (11½ m. farther) *Valbondione* (2920 ft., Inn), a scattered village in a barren mountain-basin. Above it are the fine *Gorge* and *Cascade of the Sério* (700 ft. in three falls), and higher up (3 hrs. from Valbondione) is the *Curò Refuge* (Inn in summer, 6323 ft.), whence the *Passo della Malgina* (9065 ft.) leads over to (10 hrs.) *San Giacomo* in the Valtellina (Rte 15)

From Clusone a good road descends the Valle Borlezza to (10½ m) Lóvere (p 166), another road leads N E viâ (5½ m) *Castione della Presolana* (Hot Grande Albergo Presolana) to (9¾ m.) the *Passo della Presolana* (4219 ft ; Hot Franceschetti, L 550, D. 500, pens 1800 l ; Grotta Presolana, L. 450, D. 400, pens. 1500 l), a favourite holiday resort, from which the *Pizzo della Presolana* (8271 ft.) is ascended in 4 hrs.—The road descends into the Valle di Scalve and at (15 m) *Dezzo* joins the road from the Val Camónica (Rte 19).—20½ m. *Schilpario* (Hot Miramonti, L or D 450, pens 1550 l , Pineta, June–Sept , Dec –March, L. or D 450, pens 1600 l), is another summer and winter resort among pine-trees in the Valle di Scalve.—The road beyond crosses (26½ m.) the *Passo del Vivione* (5900 ft) and descends into the Val Camónica —46½ m (75 km) *Édolo*, see Rte. 19

From Bérgamo to Lóvere (Valle Cavallina), 26¾ m. (43 km.), motor-bus in 1¾ hr. Following the main road to the Passo di Tonale, this route crosses the Sério at (2½ m) *Seriate*, and bears left.—9 m *Trescore Balneário* (Hot Stazione, San Pancrazio, and others) is a small watering-place with sulphur and mud baths. A chapel in the Suardi villa at Novale (courteously shown on application) contains frescoes by Lotto —Beyond (14½ m.) *Casazza* we reach the *Lago di Endine*, 3¾ m. long, and skirt its left bank —16½ m. *Spinone*.—At (25 m.) the mouth of the Valle di Borlezza we reach the Lago d'Iseo —26¾ m. *Lóvere*, and thence to Corno and Édolo, see Rte 19.

From Bérgamo to Bréscia, 31 m. (50 km), railway in 70 mins. The uninteresting route passes (14 m.) *Palazzolo sull'Óglio*, and joins the main line from Milan at (20 m) *Rovato* The autostrada and the ordinary road run more or less parallel with the railway.

From Bérgamo the Lago d'Iseo (Rte 19) is reached by road, viâ Seriate, to (17 m.) *Sárnico*, the starting-point of the steamers, at the foot of the lake.

18. FROM MILAN TO BRÉSCIA AND VERONA

AUTOSTRADA TO BRÉSCIA, 67½ m. (109 km.), passing near Bérgamo (see Rte. 19).
ROAD, 98 m. (158 km.). 14½ m. *Villa Fornaci*; keep right.—22 m. *Treviglio*.—25 m. *Caravaggio*.—42 m. *Chiari*.—45 m. *Coccáglio*.—57 m. (92 km.) **Bréscia**, beyond which the route is almost identical with that of the railway.—75 m. *Desenzano*.—83 m. *Peschiera*.—98 m. **Verona**, entered by the Porta San Zeno.
RAILWAY, 92 m. (148 km.) in 2 hrs., to *Bréscia*, 51½ m. (83 km.) in 1¼–1½ hr.; to *Desenzano*, 69 m. (111 km.) in 1½–2 hrs.

On leaving Milan the route traverses a level plain.—At (14½ m.) *Villa Fornaci* we quit the Bérgamo road, and leave on the right *Melzo*, noted for the manufacture of 'Bel Paese' and Gorgonzola cheese.—At (18½ m.) *Cassano d'Adda*, the scene of many battles, we cross the Adda. Ezzelino da Romano was slain in battle here in 1259.—22 m. (36 km.) **Treviglio** (*Hot. San Rocco*, L. 450 1; *Corona*), an agricultural and industrial centre (19,486 inhab.), is an important railway junction. The Gothic church of *San Martino* contains a fine polyptych by Zenale and Butinone *Santa Maria delle Lagrime* is a Renaissance building with another triptych by Butinone.

FROM TREVÍGLIO TO CREMONA, 40½ m. (65 km.), railway in 1¼ hr.—3 m. *Caravaggio*, see below.—The road diverges on the right from the Bréscia road at (6 m.) *Mozzánica*, and beyond Crema coincides with the railway.—13½ m. (22 km.) **Crema** (*Hot. Papa, Due Colonne*, pens. 1700 l.), a town of 25,163 inhab., which was in the Venetian dominion from 1449 to 1797. The 13th cent. *Cathedral*, in the Campionese style, has a fine tower and the piazza in front of it is surrounded by Renaissance buildings, including the 16th cent. *Palazzo Pretorio* with an archway leading to the main street. **Santa Maria della Croce*, 1 m. N., is a handsome church (late 15th cent.), after Bramante, by Giov. Battacchio. *Soncino*, 11 m. E., has a fine castle, built by Galeazzo Sforza (1473), among the best preserved in Lombardy.—20 m. *Castelleone* has another typical campanile.—24 m. *Soresina* is noted for its dairy produce.—40½ m. *Cremona*.

25 m. *Caravággio*, with a sanctuary of the Blessed Virgin (church of 1575), was the birthplace of the painters Michelangelo Amerighi da Caravággio (1569–1609) and Polidoro Caldara (1495–1543).—At (28 m.) *Mozzánica* we cross the Sério and, beyond (37 m.) *Cálcio*, the Óglio.—42 m. *Chiari*.—At (45 m.) *Coccáglio* the Bérgamo road comes in on the left.

57 m. (92 km.) **BRÉSCIA**, a rapidly growing town (127,653 inhab.), of great historical and artistic importance, is situated at the mouth of the Val Trómpia (490 ft.) and commanded by its old castle. Recent reconstruction in the centre has swept away an unsavoury old quarter, in place of which an imposing new group of public buildings has arisen. The neighbouring foothills of the Brescian Alps are planted with gardens and vineyards, called *Ronchi*.

Hotels. **Igea** (a; C 2), near the station, R. 700, L. 750, D. 650, pens. 2500 l.; **Moderno Gallo** (b; B 3), 10 Via Trieste, R. 700, L. 700, D. 650, pens. 2350 l.; **Brixia** (c; B 3), Via Gramsci, R. 700, L. 700, D. 650, pens. 2350 l.; **Vittoria** (d; B 3), Via delle Dieci Giornate, R. 900, L. or D. 800, pens. 2700 l.; **Gambero** (f; B 3), 4 Corso Zanardelli, R. 700, L. 700, D. 650, pens. 2350 l.; **Orologio** (g; B 3), 15 Via Cesare Beccaria, opposite the Broletto, R. 450, L. or D. 550, pens. 1850 l.

Restaurants. *Mille Miglia*, 6 Corso Cavour; *Duomo*, 7 Piazza Duomo; *Archimede*, 24 Via Mazzini; *Cuccagnina*, 8a Via Tresanda del Sale.—**Cafés** in the Corso Zanardelli and Piazza della Vittoria.

Post Office (B 3), Piazza d. Vittoria.

Trolley-Buses. From the station to the Corso Zanardelli (No. 3); from the Corso Zanardelli to the Porta Milano and the Cemetery (No. 1), etc. —TRAMWAYS. From the Viale della Stazione (C 2) to *Salò* (p. 162), to *Gardone Valtrómpia*, and from the Porta Venezia (B 5), to *Carpenédolo*.

Motor-Buses. From the station to *Tione* in 2¼ hrs.; from the Porta Venezia (B-C 5) to *Mantua* in 1¼ hr.

History. The Roman colony of *Brixia* emerges again into prominence under the 8th cent. Lombard king Desiderius, who was born in the neighbourhood. The city was a member of the Lombard League, but in 1258 it fell a prey to the tyrant Ezzelino da Romano. The customary family overlordships followed, with the Lombard Torriani and Visconti, the Veronese Scaligeri, and Pandolfo Malatesta playing prominent parts. From 1426 to 1797 Bréscia enjoyed prosperity under Venetian suzerainty. Between 1509 and 1516 it was twice captured by the French under Gaston de Foix, the ruthless pillage after its second fall being mitigated by the generosity of Bayard, who lay wounded in the town for some days. The bravery of its citizens was again proved in March, 1849, when the town held out for ten days against the Austrian general, Haynau (nicknamed the 'hyæna of Bréscia'). The town suffered a great deal from bombing in the Second World War.—Among famous natives are the painters Vincenzo Foppa (? 1430–1515), Romanino (1480–1566), and Moretto (1498–1555); the Benedictine monk Arnold of Bréscia (d. 1155), who preached against the worldliness of the church and was hanged at Rome; and Tito Speri (1825–50), leader of the 1849 revolution and most famous of the martyrs of Belfiore

The Corso Martiri della Libertà, leads from the station (C 2) to the centre of the town. In the Via Fratelli Bronzetti, on the left, is the 16th cent. side doorway of the church of **Santi Názaro e Celso** (B 2), an 18th cent. building, noteworthy for its paintings. Over the high altar is a polyptych, the Risen Christ, Annunciation, and Saints, by *Titian* (1522), while *Moretto* is represented by a Transfiguration (3rd S. altar) and a Coronation of the Virgin (2nd N. altar). Farther on in the Corso is the little Renaissance church (1488) of **Santa Maria dei Miracoli** (B 2), largely destroyed, except for the façade. No. 13, opposite, is the 17th cent *Palazzo Martinengo Villagana*, by Stef. Carra.

In the Corso Palestro, to the left, is the church of **San Francesco** (B 2), built in the Lombard style in 1254–65, but much altered in the 16th century. Above the 1st altar to the right, SS. Margaret, Francis, and Jerome, by *Moretto*, and above the high altar, Madonna and saints, by *Romanino*, both in frames of rich workmanship by *Stef. Lamberti* (1502). The choir contains fine stalls. The convent, on the right, has a small Gothic cloister (1395).

Beyond the Corso Palestro a turning on the right brings us to the Piazza del Mercato and the PIAZZA DELLA VITTORIA (B 3), an imposing square in grey marble and white stone by Marcello Piacentini, finished in 1932 and replacing a

crowded old quarter. On the E. side is the red marble *Arengario*, a rostrum for public speaking adorned with bas-reliefs of notable events and personages in Brescian history, by A. Maraini. At the N. end is the parti-coloured *Post Office*. From behind the last we pass beneath the *Monte di Pietà*, with a loggia of 1484 and a newer addition of 1597, to reach the Piazza della Loggia. On the left rises the ***Loggia**, the finest Renaissance building in Bréscia, restored in 1914.

The ground floor was begun in 1492 by Tom. Formentone of Vicenza; the upper story is the work of Sansovino, Galeazzo Alessi, and Palladio and was finished in 1574, but the following year a fire destroyed the roof and burnt three paintings by Titian.

A passage beneath the Torre dell'Orologio (1552; opposite the Loggia), on the right of which is the Porta Bruciata, a fragment of the oldest city wall, brings us to the Piazza del Duomo. The ***Duomo Nuovo** (B 3), begun in 1604 by G. B. Lantana on the site of the old 'summer cathedral' of San Piero de Dom, has a cupola (1825) 269 ft. high. By the 3rd S. altar is the early 16th cent. tomb of SS. Apollonius and Philastrius, bishops of Bréscia. In the N. Transept, above the new bishop's throne, are four panels by *Romanino*: Visitation, Nativity, and the Marriage of the Virgin (2). The bust of Card. Querini over the main entrance is by Ant. Calegari. Between the 2nd and 3rd altar on the S. side a passage leads to the Romanesque ***Rotonda** or *Duomo Vecchio* (apply to the sacristan; gratuity), a circular building of the early 12th cent. with a central rotunda supported on 8 pillars. The choir is a 15th cent. addition. Over the high altar is an *Assumption by *Moretto* (covered) A coloured marble outline on the pavement of the rotunda indicates the plan of the 8th cent. *Basilica di San Filastro*, burned in 1097 with the exception of the five-aisled crypt which preserves traces of frescoes in its apse. At the W. end of the upper gallery of the rotunda is the red marble *Sarcophagus of Bp Berardo Magi (d 1308), by a Campionese sculptor.

At No. 3 Via Mazzini, behind the new cathedral, is the municipal library, or *Biblioteca Queriniana*, founded by Card. Querini in 1750 (closed 12–2, and the first three weeks in July) Among the treasures exhibited are a 6th cent. evangelistary, with silver letters on purple vellum, and an illuminated Concordance of the Gospels, by Eusebius (11th cent.).

On the left of the Duomo Nuovo is the **Broletto** (B3), a typical Lombard town hall of the Middle Ages, now serving as the Prefettura. The exterior preserves the original appearance of the early 13th cent.; within, one loggia is of the 13th cent., the other, on the left, is a baroque addition. The battlemented *Torre del Pópolo* rises in one corner. The N. part of the Broletto incorporates the little church of *Sant'Agostino*, the W. front of which has good 14th cent. terracotta ornamenta-

BRESCIA
Castello
Stazione
Banca d'Italia

tion.—The Via dei Musei leads hence to the Piazza Carducci on the site of the Roman forum, with a few remains of porticoes. On the N. side are the picturesque remains of the so-called *Temple of Vespasian* (A.D. 73), more probably the Capitol of Roman Bréscia, now containing the **Museum of Roman Antiquities** (B 4; adm. 10–12, 1–4, 30 l.; Sun. 10–12, free). The temple stood on a lofty stylobate approached by steps, fifteen of which are original, and had a pronaos of eight Corinthian columns and eight pilasters. The three cellæ, which have been rebuilt to house the museum, were probably dedicated to the Capitoline Trinity (Jupiter, Juno, and Minerva).

The collections are at present only partially on view. The most notable of the exhibits is the famous *Winged Victory, a bronze statue over 6 ft. high, probably the chief figure of a chariot group from the roof of the Capitol. With it are six bronze heads, portions of a chariot and horse, the captive Regulus, etc., from the same group, discovered along with the statue in 1826. Here also are two Roman altar-bases, a valuable collection of small bronzes, pottery, and glassware; and Roman sculptures, mosaics, and inscriptions.

Farther on in the Via dei Musei is the former church of *Santa Giulia* (16th cent.), now occupied by the ***Museum of Christian Antiquities** (B 4; entr. in the Via G. Piamarta, 1.; adm. as for the Roman Museum). We enter by the W. door. On the right in the nave a case contains the **Cross of Galla Placidia* (? 5th cent.), presented to the convent of **Santa** Giulia by Desiderius, King of the Lombards. It is of wood overlaid with silver-gilt and set with over 200 gems and cameos; on the lower arm are three portraits on gold-leaf under glass, probably of the 3rd century. In an adjoining case is an *Ivory Coffer, with scriptural scenes in relief (4th cent.), while the case in the centre contains other ivories; a 4th cent. casket from Syria or Alexandria; the Querini Diptych (5th cent.), with Paris and Helen (?) on each leaf; the consular Diptych of Manlius Boëthius (5–6th cent.); leaf of the Diptych of the Lampadii, with circus scenes (6th cent.); the so-called 'del Campo' cross from the Duomo Vecchio (11–12th cent.); and a Byzantine reliquary (11th cent.).—Other cases contain cut glass and 14th cent. painted glass vessels; and Renaissance medals, including examples by *Pisanello, Caradosso,* and *Cellini*. The frescoes in the nave (late 16th cent.) and choir (early 16th cent.) have recently been restored. In the choir, *Tomb of Count Marcantonio Martinengo (d. 1526), from the Chiesa del Cristo (see below), with reliefs in marble and bronze; on the right, intarsia lectern, by *Raff. Marone* of Bréscia (1520).

From beside the transept door we descend to the Byzantine basilica of **San Salvatore** (8th cent.), part of the original